A COMMENTARY ON PERSIUS

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R. A. HARVEY

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LUGDUNI BATAVORUM E. J. BRILL MCMLXXXI

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BY

R. A. HARVEY

LEIDEN E. J. BRILL 1981

PA6556 .H37 1981

ISBN 90 04 06313 7

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PRINTED IN THE NETHERLANDS

To my mother

353297

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PREFACE

A new commentary on Persius hardly requires justification. No such work has appeared in English since Conington-Nettleship's, now nearly ninety years out of date.

The commentary on the fifth satire is a revised and shortened version of a thesis submitted in 1972 to the University of London for the degree of Doctor of Philosophy.

It is a pleasure to acknowledge the assistance I have received during the preparation of this book. My greatest debt is to Professor F. R. D. Goodyear who made numerous suggestions for improving an earlier draft of the commentary. I am grateful to Professor C. O. Brink for pointing out additional lines of approach which subsequently enriched the commentary. Professor R. G. M. Nisbet made useful observations on a portion of my early research. Miss S. French typed the manuscript. Finally, I wish to thank the staff of Messrs. E. J. Brill for the patience and care they have brought to the publication of my book.

London R.A.H.

EDITIONS AND COMMENTARIES OF PERSIUS

Only those editions and commentaries are cited which have proved useful in the interpretation of Persius. A fuller list is supplied by D. Bo, *A. Persi Flacci Saturarum Liber* (Paravia, 1969).

1647 I. Casaubon, 3rd edition, London

1835 G. L. Koenig, London

1843 O. Jahn, Leipzig

1854 K. F. Hermann, Leipzig

1893 J. Conington - H. Nettleship, 3rd edition, Oxford

1903 S. G. Owen, Oxford

1918 F. Villeneuve, Paris

1956, 1959 W. V. Clausen, Oxford

1969 H. Beikircher (Commentary on *Satire* 6), Vienna

ABBREVIATIONS

ALL	*Archiv für lateinische Lexicographie*, ed. E. Wölfflin, Leipzig, 1884-1909
D-S	C. Daremberg and E. Saglio, *Dictionnaire des antiquités grecques et romaines d'après les textes et les monuments*, Paris, 1877-1919
K-S	R. Kühner and C. Stegmann, *Ausführliche Grammatik der lateinischen Sprache,* 3rd edition, Darmstadt, 1955
L-H-S	M. Leumann, J. B. Hofmann and A. Szantyr, *Lateinische Grammatik,* vol. 2, Munich 1965
OLD	*Oxford Latin Dictionary*, Oxford, 1968-
R-E	*Real-Encyclopädie der classischen Altertumswissenschaft,* Stuttgart, 1893-
RLAC	*Reallexicon für Antike und Christentum*, Stuttgart, 1950-
SVF	*Stoicorum Veterum Fragmenta*, ed. J. von Arnim, 4 vols., Leipzig, 1903-24, repr. Stuttgart, 1964
TLL	*Thesaurus Linguae Latinae*, Leipzig, 1900-

Editions and commentaries are cited by the name of the editor or commentator. Abbreviated references to periodicals usually follow the system of *L'Année Philologique.*

INTRODUCTION

Stoic Satire

Aules Persius Flaccus was born into a middle-class family on 4th December, A.D. 34, at Volaterrae in Etruria. At the age of twelve, he moved to Rome to further his education and four years later joined the circle of the Stoic philosopher Lucius Annaeus Cornutus. It was the beginning of a lifelong association for Persius, who acknowledges his debt to Cornutus' teachings in *Satire* 5. Other Stoics befriended by Persius included the poet Lucan and the leader of the 'Stoic opposition' to Nero in the Senate, Thrasea Paetus. He also met Seneca. Persius shunned a public career, apparently preferring a more sheltered way of life. He died on 24th November, A.D. 62.[1]

In contrast to Lucilius, Horace and Juvenal, who adopt Stoic ethics only occasionally and display a generally lukewarm attitude towards them, Persius is a wholehearted subscriber. Stoicism is most noticeable in *Satires* 3 and 5, but it runs through all his other poems with the exception of *Satire* 6. The depth and sincerity of Persius' commitment to Stoicism is indicated by, *inter alia*, his passionate condemnation of materialism in contemporary religion (2.61-75), the forceful Stoic sermon directed against himself (3.15-62), his flattering tribute to Cornutus (5.21-51) and the relentless and uncompromising diatribe on *libertas* (5.83-123).

The element of positive moral exhortation is far more marked in Persius' poetry than in that of Horace and Juvenal. The latter tend to criticise failings and vices in a negative manner, censuring and ridiculing without specifying an alternative way of life. Persius also censures and ridicules, but his satires are essentially summonses to accept the ethical values of Stoicism: thus *Satire* 3 deals not with any clear-cut vice but with antipathy towards Stoicism; the exposure of a politician's inadequacy in *Satire* 4 is not primarily an attack on politicians' shortcomings but serves to exemplify the need for self-knowledge; avarice and luxury are not criticised directly in *Satire* 5

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[1] For full biographical details, see M. Coffey, *Roman Satire* (London, 1976), 99-101.

but rather presented as an illustration of moral enslavement from which only the Stoic sage is free.

Persius' intense preoccupation with Stoicism leaves little scope for the amusing treatment of themes found, for example, in Horace. To be sure, humour is present in the pictures of the disappointed *nummus* (2.50-1), the boorish centurion (3.78-85) and the miserly Vettidius (4.29-32); and there are jocular touches in Persius' metaphors and bizarre collocations. But the poet's main concern is the urgent development of serious moral arguments.

The style of Persius

(i) *Diction* Persius' satire, like Horace's, presents a mixed vocabulary of colloquialisms, poeticisms, archaisms, Graecisms and coinages: examples are noted in the Commentary below. However, Persius uses some colloquial and vulgar diction avoided by Horace, e.g. *euge* (1.49, 75, 111), *cedo* (2.75), *pappare* (3.17), *papae* (5.79), *obba* (5.148). Moreover, certain of Persius' Graecisms are unprecedented in Latin, e.g. *plasmate* (1.17), *artocreas* (6.50), and there is an air of audacity about the onomatopoeic coinages *lallare* (3.18) and *scloppo* (5.13) and the barbarisms *tucceta* (2.42) and *canthum* (5.71).

(ii) *Iunctura acris* Prompted by Horace's *iunctura callida* (*A.P.* 47-8) but going considerably beyond it, Persius cultivates the *iunctura acris*, the surprising or illogical collocation that creates an effect of incongruity or abrasiveness, e.g. *cantare... nectar* (*Prol.* 14), *intus /palleat* (3.42-3), *salivam Mercurialem* (5.112). The feature is discussed in the note on 5.14.

(iii) *Extended use of synonyms* Persius favours the use of words in uniquely extended senses, a mannerism stemming from a view of partial synonyms as total synonyms, e.g. *nescire* (6.36) is used to mean 'overlook' after the analogy of the partially synonymous *ignorare*. A full list of such instances is given in the note on 1.48.

(iv) *Rare linguistic usages* As well as the linguistic mannerisms noted in (ii) and (iii), Persius often employs grammar and syntax that seem daring or at least unusual. Instances are regularly noted in the Commentary, e.g. *nocte paratum* as an interior accusative (1.90), *mane* as the subject of transitive verbs (3.1-2), the co-ordination of an infinitive and a *ne*-clause (3.49-51), the ellipse of *natum* with *dis iratis* (4.27), the unique form *centusse* (5.191) and *quarto* used to mean *quater* (6.78).

(v) *Conflations* Persius inclines to harshly compressed phraseology. He sometimes conflates two similar ideas, so that his meaning is clear but his language decidedly odd, e.g. *fecisse silentia turbae* (4.7). On other occasions, he compresses two different ideas into one, so that the sense is blurred, e.g. *ensis/... cervices terruit* (3.40-1). Further instances are collected in the note on 2.1.

(vi) *Tautology* Although enamoured of linguistic and semantic compressions, Persius at the same time indulges in striking tautology, e.g. *iam nunc ... iam nunc* (5.110): where either *iam ... iam* or *nunc ... nunc* would suffice, Persius juxtaposes both possibilities. The note on 3.29 cites other such occurrences, while pleonastic adjectives are listed at 4.14.

(vii) *Figurative language* Metaphors constitute most of Persius' figurative language. They occur frequently, varying in length from a single word, e.g. *sartago* (1.80), *trama* (6.73), to several lines, as in the case of the food imagery at the start of *Satire* 5 and the representation of Bassus as a lyrist in the opening lines of *Satire* 6. Several metaphors contain grotesque images (e.g. 3.23-4, 4.13, 5.63-4, 70-2), while the mixed character of others seems similarly calculated to surprise (e.g. 1.24-5, 4.14-15, 5.116-17). Numerous examples of distinct and presumably deliberate verbal ambiguity in Persius' metaphors are listed on 5.38, and apparent instances of latent metaphor are noted in the Commentary as they occur. Besides metaphor, Persius inclines to the succinct allegory (e.g. 3.21-2, 4.52, 5.159-60).

(viii) *Sequences of thought* Persius' arguments tend to be developed along clear and fairly simple lines, but they do occasionally present difficulties, e.g. the precise point being made in 1.63-8 is not obvious, the argument at 2.17-23 appears to be basically illogical, and the entry of Bestius at 6.37-40 can be a trifle disconcerting. Persius' transitions may often appear abrupt but they are rarely obscure: they are most commonly effected by means of a contrast (note on 5.52-61), by the taking up of a suspended thought (note on 1.92-102) and by the elaboration of an immediately foregoing secondary idea (e.g. 1.69, 83, 2.52).

Persius, Horace and Lucilius

As shown in the note on 1.12, Persius' adaptation of Horace is extensive and varied. A substantial amount of Horatian diction, syntax, phraseology and thought is taken over, with the result that

Persius' work has a strong Horatian flavour. That a poet should make occasional, or more than occasional, use of his predecessor in the genre is conventional and expected: he thus sets his work within a tradition and pays tribute to the earlier writer. But Persius' borrowings from Horace cause surprise, not simply because they are so copious but because the two poets are very different in character.

Horace is committed to no philosophy. He is an eclectic, and his attitude to the Stoic paradoxes is at best ambivalent. Further, he has less interest in philosophy than in mankind's foibles, which he treats with indulgence and humour. This relaxed and ironic stance makes his outlook on life extremely difficult to gauge. Persius, on the other hand, asserts his total commitment to Stoicism, including the paradoxes, and although he clearly admired Horace, his belief in Stoicism sets him in opposition to the smiling wisdom of uninvolvement.

This opposition is strongly suggested by much of Persius' adaptation of Horace. Horatian phrases and expressions are repeatedly found in more obviously moralising contexts (e.g. 2.42, 3.40-1, 4.52, 5.58-9, 104), and ideas that Horace took lightly are used by Persius for serious ends, e.g. the first half of *Satire* 3 stems ultimately from the opening of Horace, *Satires*, ii.3, but what was a humorous and vaguely moralising episode in Horace becomes in Persius an earnest diatribe coloured by Stoicism; and Persius' representation of spiritual slavery at 5.132-56 is partly influenced by the first half of Horace, *Satires*, ii.6, an entertaining account of city life.

Moreover, Persius' style, though *sermo* like Horace's, accentuates colloquial elements and exhibits a harshness and incongruity far in excess of Horace (as indicated above). Adapted Horatian ideas are expressed in this rugged medium, and the adaptation of Horatian language is often accompanied by a disruption of Horatian refinement (e.g. 1.31, 2.27, 3.40-1, 4.16, 5.51, 103-4).

Persius apparently saw a link between the lack of smoothness in his poetry and its Stoic content. His treatment of Horace, in particular his avoidance of the latter's non-committal attitude and generally smooth kind of *sermo*, suggests that he may have associated rhetorical refinement with a lack of moral commitment. Conversely, he would have equated harsh Latin with a striving after moral or philosophical truth. According to the *Vita*, Persius was inspired to write satire after reading Lucilius' tenth book, part

of which he imitated. Horace rejected Lucilius' style as crude, impure and redundant. Persius, however, would have identified with Lucilius' wholehearted commitment to his themes that led him to censure the eminent citizens of his day. Lucilian influence in Persius is only very rarely detectable (e.g. the scholiast on *Satire* 3 claims the poem to be an imitation of Lucilius), but the possibility cannot be excluded that Persius' harsh, often highly colloquial and sometimes redundant manner of composition owes much to the *inventor* of satire. If this is indeed the case, Persius' intention would have been to adapt the artistic inelegance of Lucilius' moral commitment in order to undercut the urbane uninvolvement of the classical master of the genre, the result being the recommendation of Stoicism in a medium at once Horatian and Lucilian.

COMMENTARY

PROLOGUE

Unlike some great poets, I have not been inspired by the Muses. Hunger makes magpies say words naturally denied them; but would money inspire magpie-poets to produce fine poetry?

The Prologue falls into two distinct halves, the link between them being the theme of poetic inspiration. In the first half (1-7), P. speaks in personal terms and rejects the idea of divine inspiration. In the second half (8-14), he speaks more generally and seeks to limit the validity of the common belief that money provides poetic inspiration: bad poets, he argues, cannot be inspired to greatness by money. The Prologue thus gives P.'s views on the two famous sources of inspiration, divine and monetary. P. clearly believes in natural talent, but such a view is never more than implied.

A question-mark at the end of 14 looks to be correct, since this punctuation alone makes 8-14 meaningful. The full stop unanimously adopted by edd. causes chaos, reducing the second half of the poem to lameness and extreme obscurity. Edd. usually treat 8-11 not at face-value but as analogous to P.'s situation and interpret it as, 'I write for money'. The idea is possible but hardly compelling since 12-14 cannot be made to cohere with it. Conington's note is unhelpful: 'P. does not *say* that he writes for bread... but hints it in order to ridicule his contemporaries by affecting to classify himself with them'. Writing out of poverty is not especially ridiculous, while no reference is made to P.'s contemporaries. In any case, 12-14 as a statement is unintelligible. It suggests that money turns a bad poet into a good one, while *credas* (14), 'you would suppose', is not merely otiose but positively intrusive. Further, the obvious link between *picam* (9) and *picas* (13) can only be realised with 12-14 as a question.

The Prologue has attracted a great deal of explanatory comment: see J. H. Waszink, *WS*, 76 (1963), 79-82. But the problems created by a final full stop are invariably glossed over.

P.'s choice of scazons is explicable on the grounds that a metre was required which set the Prologue apart from the other poems and which had at least some association with satirical themes (cf. Hipponax, Catullus). Conington compares the metrical anomaly

with the prose prefaces to Statius' *Silvae* and several of Martial's books.

1-7. P.'s disclaimer of divine inspiration reflects the attitude, repeatedly found from the Augustans onwards, that poetic inspiration stems from one's literary predecessors, patrons, girl-friends, etc. See R. Häussler, *A&A*, 19 (1973), 126-7.

1. The Muses' streams are variously symbolic in ancient literature (Nisbet-Hubbard on Hor. *Carm.* i.26.6), but for P.'s inspiring draught, cf. Prop. iii.1.6, 3.5-6 *parvaque tam magnis admoram fontibus ora, / unde pater sitiens Ennius ante bibit,* 51-2, Ov. *Am.* iii.9.25-6 *adice Maeoniden, a quo ceu fonte perenni / vatum Pieriis ora rigantur aquis.*

fonte ... caballino, 'the nag's spring', a facetious term for Hippocrene. For the deflatory *caballino* referring to Pegasus, cf. Juv. 3.118 *Gorgonei ... pinna caballi.*

2-3. The motif of the poet on Helicon (or dreaming he is there) receiving from divine sources his initiation as a poet occurs at Hes. *Theog.* 22-34 (parodied at Ov. *A.A.* i.27-8), Callim. *Aetia*, i frag. 2, Enn. *Ann.* 5-6 (V.[2]), Virg. *Ecl.* 6.64-73, Prop. iii.3. See also A. Kambylis, *Die Dichterweihe und ihre Symbolik*, 102 ff.

P.'s allusion contains two puzzling details: the idea of 'dreaming on' the mountain of the Muses; and the use of Parnassus for Helicon. No poet claims to have fallen asleep on Helicon and had a dream there. Callimachus and Propertius merely say they dreamed they were on Helicon. But O. Skutsch, *Studia Enniana*, 126, suggests that Ennius may have dreamed of Homer while asleep on Helicon. If so, P. could be referring to Ennius. However, it seems more likely that P. is not referring to a single poet but instead attempting to embrace the general tradition of inspiration by the Muses and inspiring dreams. The result is a recognisable conflation of two ideas, 'I do not remember being on Helicon' (like Hesiod), and 'I do not remember dreaming I was on Helicon' (like Callimachus and Propertius), cf. 1.116-18. That P. does not have a particular poet in mind is further suggested by *Parnaso.* Ennius may have spoken of Parnassus rather than Helicon (though Lucr. i.117-18 makes this a doubtful possibility), but Parnassus as the mountain of inspiration is not attested until Virg. *Georg.* iii.291. In all probability, 'dreaming on Parnassus' is P.'s own contribution to inspirational convention.

2. *bicipiti*, 'with two summits', a stock epithet of Parnassus, cf. Ov. *Met.* ii.221, Sen. *Oed.* 281, Sil. xv.311.

2-3. *somniasse* ... / *memini*, a very rare construction. The omitted accusative is firmly paralleled only at 5.41-2, where it is impossible to insert *me* convincingly in the text. P. is probably using such analogies as *credo* with an infinitive and no accusative (*TLL*, iv.1142.4ff.).

3. The instantaneous poet is similarly parodied at Lucian, *Rhet. Praec.* 4 'Ησίοδος μὲν ὀλίγα φύλλα ἐκ τοῦ Ἑλικῶνος λαβὼν αὐτίκα μάλα ποιητὴς ἐκ ποιμένος κατέστη.

4. *pallidam* ... *Pirenen*, probably 'pale Pirene', a *iunctura acris* created by enallage (5.14n.). Pirene is a fountain of the Muses in Corinth, cf. Stat. *Silv.* i.4.27, ii.7.2-4, and the adjective is transferred from those with whom Pirene is loosely associated, namely poets. The pallor is that of study (5.62n.). Alternatively, *pallida* may be actively used, i.e. 'causing pallor', cf. Prop. iv.7.36, Luc. iv.322, but the resultant collocation is then very tame.

5. *imagines*: Busts of famous writers stood in libraries, cf. e.g. Plin. *N.H.* xxxv.9.

5-6. *lambunt* / *hederae*, an apparent *iunctura acris*. When used figuratively, *lambo* is elsewhere applied to water or fire, but ivy neither flows nor flickers. Cf. the discordant phrase at 6.21 *inrorans* ... *piper*. For ivy as the crown of poets, see Mayor on Juv. 7.29.

6. *sequaces*, 'clinging', an extension based on the analogy of the partial synonym *lentae* (1.48n.). The literal meaning 'pursuant' yields no sense in the context, while Conington's 'climbing' seems unjustified.

6-7. The metaphor is evidently drawn from the Paganalia (Dion. Hal. iv.15.3, Rohde, *R-E,* xviii.2293.31ff.). The members of each *pagus* made annual public sacrifices, and P. represents himself as an interloper, adding his own offering to those of the worshipping *vates*. *semipaganus* seems to mean 'a half-member of the *pagus*' and suggests that P. does not have the unqualified right to be in the company of *vates*. The scholiast takes *semipaganus* as 'half a rustic', but this is a particularly unhelpful way for P. to describe himself, and the sense detaches *semipaganus* from the metaphor in 7, which in turn loses most of its clarity.

6. *semipaganus*, probably P.'s coinage, occurs only here. For its meaning, see last n.

7. *sacra vatum* formally recalls Prop. iv.6.1 *sacra facit vates,* though P.'s *vates* are not poet-priests but poet-*pagani*, and his *sacra* are particularised as the Paganalia.

carmen, a dignified term for P.'s satire. It is very rarely applied to the lower genres, and then only in special circumstances, cf. Hor. *Sat.* ii.1.63, Mart. i.4.6.

8-14. For the idea that hunger and poverty stimulate intellectual achievement, see Gow on Theocr. 21.1-5, A. Otto, *Die Sprichwörter und sprichwörtlichen Redensarten der Römer,* 132 s.v. *fames* (2). The twist supplied by P., that poverty is of no help if talent is not already present (see above), is both original and convincing.

8-9. For talking parrots and pies, cf. Petr. 29.1 *pica varia intrantes salutabat,* Plin. *N.H.* x.117-20, Mart. xiv.73, 76.

8. *suum,* i.e. the parrot's. For a reflexive adjective referring to the dative in a sentence, see K-S, i.603f.

10. *magister artis,* cf. Sen. *Ep.* 15.7 *admitte istos quos nova artificia docuit fames,* 8-14n.

ingenique largitor, an oxymoron, as Conington notes, since *ingenium* is innate, not achieved.

11. 'Skilled at aiming at words denied by nature.' The description of course relates to a parrot or pie, but is incongruously transferred to the source of the bird's inspiration, its stomach.

negatas is cryptic but an ellipse of *natura* may reasonably be assumed.

artifex sequi: The construction occurs only here and at 1.70-1. For *sequi,* see 5.14n.

12-14. 'But would you suppose that crow-poets and pie-poetesses produce poetic nectar if the hope of coin gleams?'

12. *dolosi,* presumably 'beguiling', is transferred from *spes.*

spes refulserit, cf. Vell. ii.103.5 *refulsit certa spes liberorum parentibus.* The verb also suits *nummi,* cf. Sen. *ad. Helv.* 16.3.

13. *corvos ... picas,* pejoratives (5.11-12n.).

14. *cantare ... nectar,* a *iunctura acris. nectar* metaphorical for poetry occurs at Pind. *Ol.* vii.7-9, Theocr. vii.82, but its combination with *cantare* is bold and incongruous. For *cantare* of poetic composition, see *OLD,* s.v. 2.

SATIRE ONE

1-12 *Few people will read my poetry, but that is of no consequence. Everyone at Rome — ! When I see their hypocrisy, I have to sneer.* 13-23 *Poetry and prose are written for recitation, and a decrepit homosexual thrills his audience.* 24-7 *'The results of study must find expression. Look at my pallor.' Mere ostentation.* 28-30 *'Fame is the spur.'* 30-40 *An effeminate type lisps the trash of a dead poet, the dinner guests applaud, and the poet's shade rejoices.* 40-3 *'No one can refuse the lure of fame.'* 44-53 *I do not reject fame, but I do reject Rome's standards of excellence.* 53-62 *Bribery mutes honest criticism.* 63-8 *The ignorant populace approves of modern poetry.* 69-75 *Aspiring poets fail to master basic exercises.* 76-82 *Advice about archaic tragedy results in a hotch-potch of language.* 83-91 *Modern rhetoric delights in artifice, not substance.* 92-106 *'Modern poetry is superior to the "Aeneid".' It is effeminate and empty-headed.* 107-14 *'Writing satire may bring you trouble.' Then I shall declare everything unblemished and refrain from desecrating Rome.* 114-23 *Lucilius and Horace wrote satire. I shall bury my secret here: everyone at Rome has the ears of an ass.* 123-34 *My readers will have appreciated Old Comedy, and will lack a crude sense of humour.*

1-7. An exchange between P. and an interlocutor, in which P. acknowledges a small readership for his work and indicts current literary tastes.

1. A quotation from Lucilius. The scholiast writes on line 2, *'quis leget haec?'. hunc versum de Lucilii primo transtulit et humanae vitae vitia increpans ab admiratione incipit.*[1] On this evidence, some of Lucilius' editors, notably Lachmann and Krenkel, take line 2 to be Lucilian. But the scholion definitely elucidates line 1. *hunc versum* refers not to line 2 but to *haec* in line 2, which in turn refers to line 1. An exact parallel for this odd procedure occurs in the scholion on 6.10: reference is made to the Ennian quotation in the previous line via *hoc* in 6.10 (see 6.9-11n.).

Outwardly, the line partly resembles a conflation of the line-ending at Lucr. i.330 *in rebus inane* (= i.569) and Lucr. ii.14 *o*

[1] Quotations from the scholia are based on microfilm readings of Leidensis bibl. publ. 78 and Monacenses 14482 and 23577.

miseras hominum mentes! o pectora caeca!, and Lucretian influence is occasionally claimed here. But the scholiast's remarks on literature tend to be reliable, and an allusion to the *inventor* of satire is, at this point in the poem, infinitely more appropriate than an echo of Lucretius.

2. As at the start of the fifth satire, P.'s grandiloquent opening is arrested by an interruption: the *adversarius* sceptically asks P. about his likely readership. At first caught off balance, P. replies that no one will read his work. The *adversarius* is in turn disconcerted at this degree of candour, and echoes '*nemo?*' out of surprise. N.E. Collinge, *CR* n.s., 17 (1967), 132, rightly remarks that this sequence is perfectly acceptable, whereas the view of M. L. West, *CR* n.s., 11 (1961), 204, that *quis leget haec?* and *nemo hercule* be assigned to P., and *min tu istud ais?* and *nemo?* to the *adversarius,* turns the latter into little more than a prompter, and makes the continuation after line 1 implausible.

The thought and language partly recall Hor. *Sat.* i.4.22-3 *cum mea nemo / scripta legat* (12n.). Poets occasionally voice a preference for a limited audience, cf. e.g. Hor. *Sat.* i.4.71-2, 10.73-4, *Ep.* i.20.4-5, Mart. ii.86.11-12. P. specifies his select readership at 123ff.

3. *vel duo vel nemo,* an evidently unique phrase, is partly modelled on the Greek ἤ τις ἢ οὐδείς.

4-5. P. expresses disdain for public literary taste and opinion. The thought is essentially that found at Cat. 95.9-10, Hor. *Sat.* i.10.78-80, Ov. *Am.* i.15.35, *Catal.* 9.64, etc., though P.'s view rests as much on moral as on artistic considerations (15-18n.).

4. *ne*: For the use of a *ne*-clause with ellipse of the main verb of fearing, worrying, etc., see K-S, ii.254-5.

Polydamas et Troiades represent unfavourable public opinion. The allusion is to two famous Homeric lines, *Iliad,* xxii.100 Πουλυδάμας μοι πρῶτος ἐλεγχείην ἀναθήσει, and 105 (= vi.442) αἰδέομαι Τρῶας καὶ Τρῳάδας ἑλκεσιπέπλους, which refer to fear of public censure. Aristotle cites xxii.100 at *Eth. Nic.* iii.8.2, while both lines appear to be favourite quotations of Cicero, cf. *Att.* ii.5.1, vii.1.4, viii.16.2. Jahn implausibly sees in *Troiades* and the omission of *Troes* implied effeminacy on the part of contemporary Romans, cf. *Iliad,* ii.235 (= vii.96) 'Αχαιΐδες, οὐκέτ' 'Αχαιοί, Virg. *Aen.* ix.617. But references to homosexuality at this point in the poem seem far-fetched, and P. is less concerned to prepare for what is to come than to achieve an immediate comic effect by a conflated allusion to two Homeric

verses. In any case, P. mentions male as well as female, making *Polydamas* serve for *Troes.*

The original and simple theme of public reproach has been expanded into a comparison between two parties, P. and Labeo. An overworked saw has been characteristically revitalised, though it is probably unnecessary to follow P. Frassinetti, *RFIC* n.s., 33 (1955), 405-7, who adduces an obscure episode from the Ἰλιὰς μικρά, in which two Trojan women make their choice between Ulysses and Ajax for the armour of Achilles. While the influence of this myth cannot be entirely ruled out, it is hardly indispensable to an understanding of P.'s expression.

Labeonem is plausibly equated by the scholiast with an epic poet Attius (50), who translated the Iliad into Latin (Marx, *R-E,* ii.2254.45ff.). The name Attius Labeo is preserved in inscriptions (F. Buecheler, *Kl. Schr.,* iii.17, 384), and a reference here to a poet writing on the Trojan War adds considerably to the wit. Labeo's translation of iv.35 alone survives: *crudum manduces Priamum Priamique pisinnos.* Whether the same Attius is meant at Plin. *N.H.* xviii.200, as suggested by W. Kroll, *AJPh,* 59 (1938), 479-80, is incapable of proof.

5-7. The dismissal of public preferences signified by *nugae* (5) is made more explicit and turned into an exhortation.

5-6. *non ... / ... accedas,* 'do not agree' (Schol.). For this sense of *accedo,* see *TLL*, i.262.5ff. The idea is that one should neither agree with the public's disparagement of a piece of literature nor try to change (6-7) this depreciatory attitude. Conington's translation, 'don't you be walking up', renders the verb futile.

5. *turbida,* probably 'prejudiced, unbalanced', a variation based on the analogy of the partial synonym *iniqua* (48n.). Rome is not particularly 'disturbed' or 'confused' (so most edd.). Rather, she is blind to any virtues in P.'s type of poetry.

6. *elevet,* 'makes light of', with a probable play on the etymology (*levis*) anticipating the metaphor following.

6-7. Rome is represented as a faulty pair of scales. The weighing process used metaphorically of comparative literary judgement is after Hor. *Ep.* ii.1.29-30 *Romani pensantur eadem / scriptores trutina* (12n.); cf. Juv. 6.436-7 *inde Maronem / atque alia parte in trutina suspendit Homerum.*

examenve inprobum in illa / castiges trutina, 'or correct the tongue in that dishonest balance'. The *examen*, which shows if a pair of scales

is in equipoise and hence accurate (5.101n.), here requires adjustment. *inprobum* is transferred from *trutina.*

7. *nec te quaesiveris extra* looks to be deliberately ambiguous. If *extra* is taken as a preposition, the sense is, 'do not ask the opinion of anyone except yourself', i.e. rely on your own judgement of literature. Prepositions of two and three syllables readily lend themselves to bold anastrophe, cf. e.g. Juv. 16.16 *miles ne vallum litiget extra.* With *extra* as an adverb, the words mean 'do not seek self-knowledge from the outside world'. A transference of γνῶθι σεαυτόν to literary worth is entailed, and the scope of *si quid ... / elevet* (5-6) narrows from any poetry that is disparaged to one's own work.

8-12. P. momentarily hesitates to explain his contempt for Rome's literary values, but then changes his mind when he considers the generally hypocritical state of society: Rome is a deserving target.

8. *nam Romae quis non — a, si fas dicere!*: Several edd. read *nam Romae est quis non? ac, si fas dicere,* but A. E. Housman, *Classical Papers,* 845-6, notes that P.'s question would illogically imply the presence of good as well as of bad men at Rome. Moreover, the aposiopesis *nam Romae quis non* — seems designed to foreshadow 121.

Clausen prints a dash after *dicere,* but this gives the false impression that *a ... dicere* is a parenthesis and that *sed fas* follows on from *quis non.* An exclamation mark after *dicere* makes the drift of thought unmistakable.

a, si fas dicere! sed fas is a type of locution favoured in Greek tragedy, cf. Soph. *Trach.* 809-10 εἰ θέμις δ', ἐπεύχομαι · / θέμις δ', ἐπεί, κτλ., frag. 941.14 (Pearson) εἴ μοι θέμις, θέμις δὲ τἀληθῆ λέγειν, Eur. *El.* 300 λέγοιμ' ἄν, εἰ χρή — χρὴ δὲ πρὸς φίλον λέγειν.

9-11. 'The austerity of affected morality' (Conington), cf. e.g. Mart. xi.2.1-4 *triste supercilium durique severa Catonis / frons et aratoris filia Fabricii / et personati fastus et regula morum, / quidquid et in tenebris non sumus, ite foras.* Conington wrongly refers to Juv. 2, the theme of which is *cinaedi* playing at philosophers. There is nothing so definite in P., but rather the general idea of outward gravity and sternness not being a true reflection of character.

9-10. *ad ... / aspexi*: There is no exact parallel for this usage before Tertullian. Other instances of *aspicio* with *ad* entail the physical idea of looking at or in the direction of something. P.'s

words mean 'consider, contemplate', a sense elsewhere expressed by *aspicio* with an accusative.

9. *canitiem,* 'gravity'. Housman, 846, compares the use of *senectus* at Hor. *Epod.* 13.4-5 *dumque virent genua / et decet, obducta solvatur fronte senectus,* and rightly sees as irrelevant the view, taken by many edd., that P. is talking of premature greyness resulting from vicious excesses. The issue is clouded by N. Rudd, *CR* n.s., 20 (1970), 282: his claim that *canitiem* 'must be used in a non-literal way to denote an affected gravity' and that *vivere triste* and *sapimus patruos* (11) 'cannot be taken literally' is imprecise and confusing. It would be truer to say that *canitiem* is used figuratively to denote gravity (such as is found in old age) and that this 'gravity', like *vivere triste* and *sapimus patruos,* is mentioned by P. with a sneer.

nostrum istud vivere triste, 'that gloomy life-style of ours.' The reality of a stringent moral code is made plain at Plin. *Ep.* i.10.7 *nulla tristitia, multum severitatis.*

This type of substantival infinitive is favoured by P. It corresponds to the use of the Greek infinitive with τό, the definite article being substituted in Latin by the pronouns *hoc, illud, istud, ipsum,* or by the possessives *meum, tuum, suum, nostrum, vestrum,* or, as here, by both. This stylistic feature appears first in Plautus, next in Cicero (not his speeches), and frequently in P., Petronius and Martial. Its distribution strongly suggests a colloquialism, though the perfect infinitive occurs at Sen. *Oed.* 992 *multis ipsum metuisse nocet.* See E. Wölfflin, *ALL,* 3 (1886), 73-5, 90, K-S, i.666, L-H-S, 343f.

P.'s other uses of this infinitive occur at 27 *scire tuum* (*scire* thus used is found only here before ecclesiastical Latin), 122 *hoc ridere meum* (*ridere* only here), 5.53 *velle suum* (cf. Cic. *Att.* vii.11.2, Mart. v.83.2), 6.38-9 *sapere ... / ... nostrum hoc* (cf. Cic. *Fin.* iii.44). P.'s most striking instances are the present one and that at 6.38-9: in both cases, he adds to the infinitive an attributive other than the stereotyped *totum,* namely *triste* and *maris expers.* The procedure is unprecedented, but cf. Plin. *Ep.* viii.9.1 *illud iners quidem, iucundum tamen nihil agere.*

10. *nucibus ... relictis,* i.e. after leaving childhood. For *nuces,* cf. Cat. 61.131-3 *da nuces pueris, iners / concubine: satis diu / lusisti nucibus,* Sen. *de Ira,* i.12.4, Mart. v.84.1, Suet. *Aug.* 83. The various games played with *nuces* are illustrated at ps.-Ov. *Nux,* 73-86. See also J. Marquardt, *Das Privatleben der Römer,* 839ff.

facimus quaecumque, i.e. other manifestations of hypocrisy.

11. *sapimus patruos,* lit. 'we smack of uncles', a *iunctura acris. patruos* is metonymic for the severity proverbially attributed to Roman uncles (Otto, *Sprichw.*, 268), and P. means, 'we take on an air of severity'. But the collocation is very bold and takes the licence of metonymy to extremes.

11-12. 'Then, then — pardon me (I don't want to, what can I do?) but I have an aggressive spleen — I cackle.' The punctuation to be adopted is that of Hermann, who follows the scholiast's pointers, *ordo: tunc tunc cachinno* and *tunc tunc ignoscite, nolo,* ἔκλειψις, *sc. dicere vel ridere.* All the words are spoken by P., and *nolo, / quid faciam?* is a parenthesis accounting for *ignoscite.* Housman, 846-7, takes *sum petulanti splene* as a further parenthesis accounting for *cachinno,* and argues that only the sequence *ignoscite sed cachinno* gives *sed* its proper meaning. But Housman's version destroys the sequence *tunc tunc cachinno,* leaving *tunc tunc* hopelessly isolated. Moreover, *sed* with causal force occurs in later Latin (L-H-S, 488) and may be acceptable here; in any case, the word-order strongly suggests that *sed* be joined with *sum.*

The older edd. understood *tunc tunc ignoscite* as a single sentence spoken by P.; *nolo* was attributed to the interlocutor, and line 12 to P. The punctuation of 12 was *quid faciam? sed sum petulanti splene cachinno.* The objections to this view are listed by Housman: *cachinno* substantive is highly implausible; the interlocutor's *'nolo'* is abrupt and without point, and anyway, with the plural *ignoscite,* P. is speaking not to him but to his readers; *sed* can mean nothing in this text.

11. *tunc tunc,* a type of repetition favoured by P., cf. 120, 2.19, 68, 3.41-2, 88-9, 4.23, 5.143, 174, 6.22, 68-9, K-S, ii.577.

12. *quid faciam?* occurs in a similar context at the beginning of a line at Hor. *Sat.* ii.1.24.

P.'s adaptation of Horace is widespread and intricate. The simplest procedure is the direct borrowing of a phrase with no semantic and no, or virtually no, linguistic change. The Horatian *iunctura* and context are sometimes retained. Examples of such adaptation are at 1.12, 35, 40, 64, 88, 112, 2.17, 27, 42, 46, 3.17, 24, 70, 80, 90, 4.14, 42, 45, 5.4, 130, 161, 167, 184, 6.15, 39, 48, 65, 76. Occasionally, a linguistically unaltered Horatian phrase is given a completely new meaning, cf. 1.46, 5.51, 52, 82, 104, 152, 6.31.

But for the most part, P. chooses to subject Horatian phrases and brief expressions to distinct linguistic alteration, usually by the replacement of one of Horace's words. The latter's meaning normally remains unchanged, though there may be changes of context, cf. 1.28, 67, 93, 118, 2.2, 11-12, 3.8, 23-4, 40, 48-9, 83, 96, 97, 98, 5.7, 66, 96, 109, 118, 123, 124, 132-3, 143, 149-50, 153, 172-3, 185, 6.4, 15, 28, 69, 71. In some cases, however, P. alters the substance as well as the form of Horace's phraseology, often creating a surprising effect, cf. 1.13, 21, 30-1, 31, 61, 91, 2.5, 28, 4.5, 18, 42, 52, 5.1, 14, 20, 39, 63, 78-9, 104, 176, 6.7, 40, 58-9.

On a few occasions, P. conflates two or more Horatian expressions which tend to be related by their context, cf. 1.40-1, 2.2, 4.16, 42, 5.124, 151, 152, 6.69. Certain echoes of Horatian language may be so vague as to seem unconscious, cf. 3.7-8, 100-1, 4.2, 29, 33, 46-7, 5.121, 124, 6.24, 26.

Much of P.'s diction, including some of his neologisms, is palpably Horatian, cf. 1.16, 26, 2.66, 3.20, 41, 71, 77, 95, 4.47, 5.12, 62, 73, 102, 131, 171, 180, 6.16, 27, 34. The same applies to many of P.'s grammatical constructions, cf. 1.24, 118, 2.54, 3.3-4, 17, 51, 62, 4.5, 5.20, 24, 37, 90, 105, 6.12, 23, 24.

It is not always language that P. takes over from Horace. Sometimes, he adapts a Horatian metaphor, thought or vignette, using none, or virtually none, of Horace's language at that point, cf. 1.6-7, 29, 51-2, 53-4, 106, 3.19, 23, 25, 69-70, 116-18, 4.43, 51, 5.10-11, 63-4, 91-2, 128-9, 153, 158, 164-5, 6.2-6, 63, 78-9. On the other hand, P. may simultaneously adapt a Horatian thought or picture and some of the language in which it is couched, cf. 1.2, 108-9, 133, 2.10-12, 22-3, 4.34, 5.58-9, 64-5, 103-4, 108, 111, 127-8, 183, 6.17, 19-21, 22-4, 69-70.

A number of substantial passages in P. owe at least part of their form to Horace, cf. 1.48-57, 123-34, 2.8-14, 3.1-62, 5.45-51, 132-53.

See further Introduction.

petulanti, cf. Festus, 226 (L.) *petulantes et petulci etiam appellantur qui protervo impetu et crebro petunt laedendi alterius causa.* Hence 133, Juv. 3.278 (of the bully) *ebrius ac petulans.* The word is found applied unfavourably to humour at Cic. *Off.* i.104, Suet. *Aug.* 56.1 *iocis ... invidiosis aut petulantibus.* P.'s *petulanti* probably combines the meanings 'aggressive' and 'wounding'.

splene, the seat of laughter, cf. Schol. *ad l. homines splene ridere,* Plin. *N.H.* xi.205, Serv. on *Aen.* vi.596, viii.219, Isid. xi.1.127. *splen,* an alternative to *lien* and a borrowing of σπλήν, is not recorded before the Empire.

13-23. P. mentions compositions in prose and verse and describes their affected recitation to the public. He takes up again the thread of what he began to say in 5-8, concentrating, however, not on Rome's lack of critical faculties but on the literature of which she foolishly approves.

13. *scribimus inclusi* varies Hor. *Ep.* ii.1.117 *scribimus indocti doctique poemata passim,* the point of which is Rome's craze for writing poetry; P., however, is poised to link poetry with morals. For *inclusi,* which denotes the solitude needed for successful composition, cf. Ov. *Tr.* i.1.41, Quint. x.3.22-5, Juv. 7.28, Gudeman on Tac. *Dial.* 9.6.

numeros ille: For *numeros* in the sense of *versus,* see 92n. In explaining how the phrase is accommodated by the syntax, Conington plausibly argues that *grande aliquid* (14) is 'in apposition to *numeros* and to the notion contained in *pede liber'.* Jahn says that *scribimus* goes closely with *grande aliquid,* which *numeros ille* explains. But the latter follows so closely on *scribimus* that a mere explanatory role is not easily assigned to it. Markland on Stat. *Silv.* iv.5.57 proposes *scribimus inclusus numeris ille, hic pede liber,* i.e. 'one confined by rhythm, another free from metre'. In this way, *scribimus* clearly governs *grande aliquid* with no interposed second accusative. However, as noted by M. H. Morgan, *HSCP,* 7 (1896), 194, this kind of balance and neat chiasmus is alien to P. In addition, the effect created by the use of the synonymous *numeris* and *pede* is inelegant. Admittedly, P. does not shrink from pleonasm (3.29n.), but the omission of either *numeris* or *pede* would seem natural, cf. Stat. *Silv.* ii.7.22 *et vinctae pede vocis et solutae.*

pede liber, i.e. 'in prose'. The regular expression for prose is *oratio soluta,* occasionally put more fully, as at Ov. *Tr.* iv.10.24 *verba soluta modis.* P.'s use of *liber* is an extension based on the analogy of the partially synonymous *solutus* (48n.).

14. The line is primarily a parody of poetic πνεῦμα or *spiritus,* cf. Aristoph. *Ran.* 824-5 ῥήματα ... ἀποσπῶν / γηγενεῖ φυσήματι, 829 πλευμόνων πολὺν πόνον. It further suggests a pretentious mode of recitation, cf. Cic. *de Or.* iii.41, Quint. xi.3.55-6.

praelargus, occurring here for the first time, is probably P.'s coinage, modelled on the many epithets in *prae-*.

anhelet, 'utter breathlessly', cf. e.g. Cic. *de Or.* iii.41, Stat. *Th.* xi.241.

15-18. The reciter is depicted as a passive homosexual. Koenig compares the picture with Lucian, *Rhet. Praec.* 11 εὑρήσεις ... πάνσοφον τινα καὶ πάγκαλον ἄνδρα, διασεσαλευμένον τὸ βάδισμα, ἐπικεκλασμένον τὸν αὐχένα, γυναικεῖον τὸ βλέμμα, μελιχρὸν τὸ φώνημα, μύρων ἀποπνέοντα, τῷ δακτύλῳ ἄκρῳ τὴν κεφαλὴν κνώμενον, ὀλίγας μὲν ἔτι, οὔλας δὲ καὶ ὑακινθίνας τὰς τρίχας εὐθετίζοντα. P. sees contemporary effeminacy as a major cause of literary decline, cf. 19-23, 32-3, 35, 82, 87, 98, 103-4, Sen. *Contr.* i. *praef.* 8-10. The idea recurs in Stoicism at Sen. *Ep.* 114, where wantonness and effeminacy of character are said to engender a wanton and effeminate literary style.

15. *pexus* may suggest effeminacy, cf. Plaut. *Asin.* 627 *cinaede calamistrate,* Lucian, *Rhet. Praec.* 11 (last n.), Smith on Tib. i.8.9, Nisbet-Hubbard on Hor. *Carm.* i.12.41.

togaque recenti: The reciter's smart attire is disapproved of at Epict. iii.23.35.δεῖ ... σὲ ἐν κομψῷ στολίῳ ἢ τριβωναρίῳ ἀναβάντα ἐπὶ πούλβινον διαγράφειν πῶς 'Αχιλλεὺς ἀπέθανεν;. Cf. Quint. xi.3.137.

16. *natalicia*: Rings were given as birthday presents (e.g. Plaut. *Curc.* 656, *Epid.* 639-40), but what prompts the reciter to wear a birthday gift or why P. should draw attention to its being such is impossible to see.

tandem, cryptic, may reflect the poet's impatient anticipation of the day of his performance.

cum, as often, means 'wearing' (K-S, i. 507-8).

sardonyche, a borrowing of σαρδόνυξ, is not attested before the Empire. For the nature of a *sardonyx* and its great value, cf. Plin. *N.H.* xxxvii.85-9, Mart. iv.28.4, 61.6. Rings do not suit Quintilian's orator (xi.3.142), and are considered effeminate at Sen. *Q.N.* vii.31.2.

albus, i.e. *albatus,* is adapted from Hor. *Sat.* i.2.36. The adjective in superfluous after *toga ... recenti* (15), but tautological adjectives are part of P.'s style (4.14n.), and in any case, it is extremely difficult to see what else *albus* can mean.

17. *sede ... celsa*, the reciter's high seat, cf. Mart. i.76.13. The phrase is a possible echo of Luc. v.16 *e celsa sublimis sede profatur.*

liquido ... plasmate, 'with a clear-sounding modulation'. *liquidus* is often used of sound (Nisbet-Hubbard on Hor. *Carm.* i.24.3),

though here it has a double meaning (18n.). *plasma*, a Graecism, appears here for the first time. It has similarly undesirable associations at Quint. i.8.2 *sit autem imprimis lectio virilis ... non in canticum dissoluta nec plasmate, ut nunc a plerisque fit, effeminata.*

17-18. *guttur / mobile*, lit. 'movable throat', a bizarre collocation. None of the usual meanings of *mobile* makes sense, and it seems advisable to take the adjective as predicative and understand it to mean 'supple', an extension based on the analogy of the partial synonym *molle* (48n.)

18. *conlueris*, 'you have rinsed', plays on the basic sense of *liquido* (17), 'liquid'.

patranti fractus ocello, a difficult expression. That the reciter is *fractus*, 'effeminate', is clear enough. But *patranti ... ocello* is obscure since the exact meaning of *patranti* is uncertain. The scholiast explains *patratio* as *rei venereae perfectio vel consummatio*, i.e. sexual intercourse, while the obscene potential of Sallust's *patrare bellum* (Quint. viii.3.44) may suggest the narrow sense of *paedicatio.* Neither of these meanings yields sense with *ocello*, in which case *patranti ... ocello* may be a type of *iunctura acris* whose exact nature must remain inscrutable. Alternatively, *patro* may have some range of meaning and could here conceivably imply the stimulation of the audience towards orgasm: the reciter attracts and titillates admirers with his eyes. But this is highly speculative.

ocello, as often elsewhere, is an erotic diminutive.

19-21. The audience's enthusiastic reception of the performance is described in terms of perverse sexuality. The pathic poet sets up a pathic reaction in his audience, cf. Aristoph. *Thesm.* 130-3 ὡς ἡδὺ τὸ μέλος, ὦ πότνιαι Γενετυλλίδες, / καὶ θηλυδριῶδες καὶ κατεγλωττισμένον / καὶ μανδαλωτόν, ὥστ' ἐμοῦ γ' ἀκροωμένου / ὑπὸ τὴν ἕδραν αὐτὴν ὑπῆλθε γάργαλος.

19. *neque more probo* both indicts the unrestrained nature of the audience's reaction and anticipates the sexual interpretation of it.

nec voce serena, cf. Plin. *Ep.* ii.14.12 *pudet referre quae quam teneris clamoribus excipiantur.* P.'s phrase suggests cries of both critical approval and sexual ecstasy.

20. *ingentis ... Titos*, 'great Tituses'. The adjective probably signifies intellectual dullness (5.190n.). The praenomen, as Casaubon says, stands for 'Romans', cf. 5.74 *Publius*, Mart. v.14.5 *post Gaiumque Luciumque consedit*, and the use of various names in Latin legal writings to denote hypothetical Romans (A. Berger,

Encyclopedic Dictionary of Roman Law, 596). Following the scholiast, some edd. take *Titos* as *Titie(nse)s*, one of the three old equestrian centuries of Rome. *Titos* is thus interpreted as an ironically heroic designation, cf. Hor. *A.P.* 342 *celsi* ... *Ramnes*, Lydus, *Mag.* i.19 καὶ Τίτους [ἐκάλεσαν] τοὺς ἐκ προγόνων εὐγενεῖς, ὥς φησι Πέρσιος ὁ Ῥωμαῖος. But in spite of the scholiast and Lydus, it seems almost incredible that *Titos* should be used for *Tities*.

trepidare, 'quivering, trembling'. The audience cannot hear the recital calmly, cf. Plut. *Mor.* 748C. The verb reflects sexual as well as aesthetic pleasure, cf. 82n.

lumbum, i.e. 'culum', cf. Plaut. *Men.* 882.

21. *tremulo* ... *versu* formally recalls Hor. *Carm.* iv.13.5 *cantu tremulo,* where the adjective means 'quavering'. P.'s *tremulo* may denote suggestive rhythms, cf. Quint. ix.4.142 [*compositio*] *lascivissimis syntonorum modis saltat,* or may be meant actively in the sense of 'making shudder'.

scalpuntur, 'are titillated', apparently after the analogy of *scabo,* cf. Sen. *Ep.* 75.7 *quid aures meas scabis? quid oblectas?*.

22-3. 'Are you, old man, composing for another's ears the sort of fare to which you, with your ruined joints and skin, would say, "No more of that!"?'

The lines serve to expose the reciter as a practising passive homosexual, physically wrecked by his vicious habits. *'ohe'* suggests that the reciter has himself experienced in abundance the kind of pathic sensations he provides for his audience, though it is clear from *articulis* ... *et* ... *cute perditus* that these sensations have come his way on a physical rather than a literary level. He supplies the audience with a literary form of his once favoured vice (19-21), but his own state of physical decrepitude is so advanced that even this tame version of homosexual intercourse would be too much for him to withstand. The idea is not that the reciter is corrupting people with pleasures which have wrecked him (so some edd.), since the respective 'pleasures' exist on different planes. P. aims simply to depict the reciter as a loathsome wreck.

22. *vetule,* a contemptuous diminutive, points to the decrepitude brought on by vicious practices.

colligis escas, 'you compose dainties', a *iunctura acris* involving the collocation of literal and metaphorical. *colligis* means 'compose', an extension based on the analogy of the partial synonym *componis* (48n.). *escas* reflects the fairly common representation of literature as food (5.5n.).

23. *articulis*, conjectured by Madvig, *Adv. Crit.*, ii.128, yields good sense (22-3n.), and is far superior to the transmitted *auriculis*, from which no satisfactory outcome can be derived:

(i) If *quibus* refers to *auriculis* (23), then *et* ... *cute perditus* is inexplicable as a reason for *'ohe'*. A reference to flattery, detected by N. Rudd, *CR* n.s., 20 (1970), 283-4, seems inadmissible.

(ii) If *quibus* refers to *auriculis* (22), the same applies.

(iii) If *quibus* refers to *escas* (22), then *auriculis* ... *perditus*, 'deaf', is no reason for *'ohe'*.

articulis ... *perditus*, 'with joints ruined', i.e. gout-ridden. Gout is often viewed as a punishment for vice: see 5.58n., J. C. Bramble, *Persius and the programmatic satire: A study in form and imagery*, 88.

cute perditus, lit. 'ruined in skin', an obscure idea. Casaubon understands it of dropsy, not an easy view. The phrase more probably denotes a generally decayed appearance.

24-6. The interlocutor answers P.'s criticism by appealing to the poetic impulse that stems from learning. The riposte, while basically sound, is couched in such bizarre terms as to be rendered absurd. The *figura* employed is that of ἀνθυποφορά, as noted by G. L. Hendrickson, *CPh*, 23 (1928), 105 n.1., who cites Schol. on 24-5 *pro sua in illius transit poetae vocem quem corripiebat nec tamen recessit a sua persona, Rhet. Lat. Min.*, p. 60 (ed. Halm) ἀνθυποφορά *est figura sententiae qua adversariorum nobis sententias ac dicta proponimus ac substituimus, in hoc tantum ut illis respondeamus.* Hendrickson notes further instances of the figure at 29-30, 43.

24. *quo didicisse*, 'what it the point of past learning?', cf. Sen. *Ep.* 7.10 *cui ergo ista didici?*. For the construction, cf. Hor. *Sat.* i.6.24-5 *quo tibi, Tilli, / sumere depositum clavum fierique tribuno?*. For the substantival infinitive, see 3.17-18n.

hoc fermentum, 'this fermenting yeast', a humorous designation of the poetic impulse which suggests that the poetry welling up inside a person must find a way out or he will burst. The transference of *fermentum* to the figurative sphere is novel, cf. 25 *caprificus*, 80 *sartago*, 5.35 *compita*, 121 *semuncia*, 6.73 *trama*.

25. *rupto iecore exierit caprificus*, an unexpected and deliberately ludicrous expression (24-6n.). *iecore* is preferred to *pectore*, the seat of learning, perhaps because of the liver's traditional association with the lower passions (5.129n.); this consideration would be relevant to a pathic's poetry. Alternatively, P. may be aiming at mere in-

congruity, the liver being not the source of the poetry but a casualty of its exit. The rupturing of the liver (*rupto*) suggests an irresistible exit by the poetry and prompts the latter's grotesque representation as a wild fig-tree, which is adept at causing fissures in stones, cf. Juv. 10.144-5 (with Mayor's n.). The change from *fermentum* to *caprificus* is παρὰ προσδοκίαν. The sexual connotations detected in *caprificus* by Bramble, *Persius*, 93-4, seem to be illusory.

26. *en pallor seniumque!* is spoken by the interlocutor. The exclamation relates to *didicisse* (24) and is meant to prove to P. that the interlocutor has himself studied hard and that the generalised sentiments of 24-5 apply to him as an individual. In his reply at 26-7, P. seizes on this display of the pallor of study.

Edd. allot the exclamation to P., who thus draws attention to the interlocutor's pallor and berates him for ostentation. However, the exclamation does not form a plausible answer to 24-5. In addition, P.'s censure at 26-7 is not altogether fair if he, and not the *adversarius*, has drawn attention to the latter's pallor. Finally, the double exclamation by P. in 26 seems strange, with the first being a scornful observation, the second an indignant outburst.

pallor is primarily that caused by study (5.62n.), though in the context it carries overtones of dissipation.

senium, denoting the grey or sober attitude brought on by much study, is Horatian, cf. Hor. *Ep.* i.7.85 *immoritur studiis et amore senescit habendi,* 18.47 *inhumanae senium depone Camenae,* ii.2.82-3 *insenuitque / libris.* There may also be a link with *vetule* (22).

26-7. P. censures the interlocutor's ostentation (26n.). The general thought resembles Apul. *Met.* v.10 *nec sunt enim beati quorum divitias nemo novit.* The lines are quoted with approval for their style at Quint. ix.3.42; an example of similar iteration by Calvus is mentioned at Sen. *Ep.* 94.25 *factum esse ambitum scitis et hoc vos scire omnes sciunt* (also at Quint. vi.1.13). Cf. also Lucr. iv.469-70.

26. *o mores*, a truncated adaptation of Cicero's *o tempora, o mores* (*Cat.* 1.2, *Verr.* iv.56), one of his most famous sayings, cf. Sen. *Suas.* 6.3, Quint. ix.2.26, Mart. ix.70.1.

27. *scire tuum*, 9n.

28-30. The interlocutor puts forward another reason for writing poetry: the lure of fame.

28. The picture is suggested by Hor. *Carm.* iv.3.21-2 *totum muneris hoc tui est, / quod monstror digito praetereuntium.* Cf. also Mart.

v. 13.3 *toto legor orbe frequens et dicitur 'hic est'*, Otto, *Sprichw.*, 116 s.v. *digitus* (8), K. Sittl, *Die Gebärden der Griechen und Römer,* 51f. P. replaces Horace's pleasure at public recognition with implied disapproval.

29-30. The *adversarius* turns from immediate to long-term fame, the prospect of which is put in a trite way (24-6n.): literary immortality means being dictation material in schools.

29. *cirratorum*, 'having curls', is first found here and in Petronius. For P.'s use of it to mean 'schoolboys', cf. Mart. ix.29.7 *matutini cirrata caterva magistri.*

dictata were passages read out by the teacher for his pupils to repeat and thus learn, cf. e.g. Cic. *Q.Fr.* iii.1.11, Hor. *Ep.* i.18.13-14, ii.1.69-71. P.'s view of poetry ending up as *dictata* is presumably the same as Horace's, cf. *Sat.* i.10.74-5 *an tua demens / vilibus in ludis dictari carmina malis?.* Statius, however, thinks differently (*Th.* xii.815).

30-40. Taking up the suggestion of posthumous fame in 29-30, P. scathingly depicts the after-dinner recital of a dead poet's trivial work to an undiscerning audience.

30. *inter pocula*, 'while drinking wine': see *TLL*, vii.2129.25ff.

30-1. *quaerunt / ... saturi* is opposite to Hor. *Sat.* ii.2.7 *impransi ... disquirite.* P. alludes to the proverbial idea γαστὴρ παχεῖα λεπτὸν οὐ τίκτει νόον: see Otto, *Sprichw.*, 363 s.v. *venter* (1).

31. *Romulidae*, 'Romans', a mock-epic tag, cf. Lucr. iv.683, Virg. *Aen.* viii.638, both probably after Ennius. The grandiose title, recalling former greatness, highlights contemporary decadence, cf. 82, 87, Bramble, *Persius,* 32.

quid dia poemata narrent resembles the *iunctura* and tone of Hor. *A.P.* 416 *ego mira poemata pango.* P.'s exact meaning is obscure. *quid ... narrent* can mean 'what news they tell' (so Conington), cf. Plaut. *Pers.* 499, *Pseud.* 1008, but the sense 'What's new in noble poesy?' is strange if the poet is dead. The words may perhaps be taken as, 'What does noble poesy have to say?': the *Romulidae* want to know about poetry at present in fashion. But doubt lingers.

dia, an archaism, is favoured by Ennius and Lucretius and occurs twice in Varro and once each in Hostius, Lucilius and Virgil. Lucilius' instance, at 1316 (M.) *Valeri sententia dia,* is imitated by Hor. *Sat.* i.2.32 *sententia dia Catonis.* P.'s use of the word lends mock-dignity to the context.

32-5. Recitations at dinners are common: see Bramble, *Persius,* 100 n.4. For the picture here, cf. Gell. xix.9.4 *iucundum in modum* Ἀνακρεόντεια *pleraque et poetarum quoque recentium* ἐλεγεῖα *quaedam erotica dulcia et venusta cecinerunt.*

32. *hyacinthina laena*: Gaily coloured cloaks are a mark of effeminacy, cf. Sen. *Ep.* 114.21, Mart. i.96.6-7, iii.82.5, Juv. 2.97. The adjective *hyacinthina* is found before P. only at Cat. 61.93 and does not recur in Silver Latin.

33. *rancidulum*, 'putrid', is a variation on the more usual *putidum*, a designation of what offends good taste (Douglas on Cic. *Brut.* 284). The diminutive first occurs here and is used again in a transferred sense at Mart vii.34.7 *sic rancidulo loquatur ore.*

balba de nare, lit. 'from a lisping nose', a *iunctura acris* created by enallage. P. means 'nasally and with a lisp', but the ideas are telescoped. *balba* points to effeminacy: lisping is the affectation of a woman at Ov. *A.A.* iii.294 and of a *cinaedus* at Mart. x.65.10.

34. The poetry recited is of a sentimental kind dealing with the love of a mythological heroine. This description fits Ovid's *Heroides,* and indeed Phyllis and Hypsipyle are the 'authoresses' of *Her.* 2 and 6. But P. probably does not have Ovid in mind. Heroines are favoured poetic material, and a *Phyllis* was written by Tuscus (Ov. *Pont.* iv.16.20). Moreover, the specimens of poetry cited at 93-5 and 99-102 suggest a continuing tradition of Ovidian practices, and it seems reasonable to postulate the post-Augustan existence of amatory poems written in the manner of Ovid.

Phyllidas, Hypsipylas: The plurals represent a type and are meant as contemptuous, cf. 3.79, Cic. *Cat.* 2.23 *Catilinarum,* Hor. *Sat.* i.7.8 *Sisennas, Barros*, K-S, i.72. H. J. Rose, *CR*, 38 (1924), 63, notes the mellifluous quality of these names, referring to Quint. xii.10.27, where the pleasing 'y' is discussed.

plorabile, first found here, apparently means 'piteous'. It points to the mawkish treatment admitted by the themes, and may also hint at the generally tearful character of elegy (Nisbet-Hubbard on Hor. *Carm.* i.33.2).

35. *eliquat*, 'dribbles out', lit. 'strains'. P. imitates Herodas, 3.33-4 ἐκ τετρημένης ἠθεῖ / "Ἄπολλον - Ἀργεῦ". Cf. also Apul. *Flor.* 15 (p. 147, ed. Vallette) *canticum videtur ore tereti semihiantibus in conatu labellis eliquare.*

tenero subplantat verba palato: The line-ending comes from Hor. *Sat.* ii.3.274 *balba feris annoso verba palato,* Horace's *balba* having been

included by P. at 33. *tenero* is another pointer to the reciter's effeminacy. *subplantat*, found at Lucil. 915 (M.), is a translation of ὑποσκελίζω, 'trip up', and here presumably means something like 'distort'.

36-40. A sarcastic conclusion: the late poet will be blessed as a result of the favourable reception given to his work. Some of the rewards listed are extremely common wishes in literature and inscriptions. For the *sit tibi terra levis* motif (37), see R. Lattimore, *Themes in Greek and Latin epitaphs*, 65-74. For the wish that flowers may grow from the grave (39-40), see Lattimore, 130-1, 135-6. However, the idea of *cinis ... / felix* (36-7) and *fortunata ... favilla* (39) is considerably less hackneyed, and indeed seems quite unusual.

36. *adsensere viri*, like *Romulidae* and *dia* (31), is mock-heroic, cf. Virg. *Aen.* ii.130 *adsensere omnes*, Ov. *Met.* ix.259 *adsensere dei*, xiv.592. *viri* is rightly explained by Conington as 'heroes', and looks to refer to the more honoured at the banquet as opposed to the *convivae* (38). Such hierarchical arrangements among dinner-guests are disapproved of by Plin. *Ep.* ii.6.2-5.

nunc non: The repetition at 37 and 38 enhances the ironic tone.

38. *e manibus*, 'from the spirit in the tomb' (*TLL*, viii. 299.51ff.).

39. *favilla*, of a cremated corpse, cf. e.g. Hor. *Carm.* ii.6.23, Ov. *Met.* xiii.697.

40-62. When the *adversarius* insists that no one is immune to the lure of literary fame, P. agrees but censures the undiscerning and venal nature of contemporary approbation.

40. *'rides' ait* is borrowed from Hor. *Ep.* i.19.43, where *rides* alludes to the irony of Horace's self-depreciation. P.'s mockery, however, is aimed directly at others.

40-1. *nimis uncis / naribus indulges* suggests contempt and rejection, and is largely a conflation of Hor. *Sat.* i.3.29-30 *minus aptus acutis / naribus horum hominum*, 6.5-6 *naso suspendis adunco / ignotos, Ep.* i.19.45-6 *ad haec ego naribus uti / formido.* P.'s *iunctura* is modelled on Lucr. iii.933-4 *nimis aegris / luctibus indulges.* Jahn cites Quint. xi.3.80 *naribus labrisque non fere quicquam decenter ostendimus, tametsi derisus contemptus fastidium significari solet.*

41-2. *velle ... / ... meruisse*, a common type of pleonasm, cf. Cat. 93.1 *studeo ... tibi velle placere*, Ov. *Met.* x.132 *velle mori statuit*, K-S, ii.569, E. Löfstedt, *Syntactica*, ii.181-3.

42. *os populi meruisse*, lit. 'earn the people's lips', a *iunctura acris*. The reference is to literary immortality, cf. Enn. *Varia*, 17-18 (V.[2]) *nemo me lacrimis decoret nec funera fletu / faxit. cur? volito vivos per ora virum*, Virg. *Georg.* iii.9 *victorque virum volitare per ora*, Ov. *Met.* xv.878 *ore legar populi.* P.'s *os populi* stands for 'fame', but its use with *meruisse* results in a bizarre expression.

meruisse, 132n.

cedro digna locutus, a parody of Virg. *Aen.* vi.662 *quique pii vates et Phoebo digna locuti.* P. again adapts Virgilian phraseology and diction at 1.73, 96, 2.34, 56, 3.20, 51, 66, 89, 4.4, 26, 40, 41, 44, 5.41, 54, 77, 6.3, 30, 45, 76-7.

cedro: Cedar oil, a well-known preservative (Vitr. ii.9.13), is often metaphorically applied to lasting poetry: see *TLL*, iii.736.57ff.

43. Bad poetry serves as wrappers for fish and spices, cf. Cat. 95.8 *et laxas scombris saepe dabunt tunicas,* Hor. *Ep.* ii.1.269-70 *deferar in vicum vendentem tus et odores / et piper et quidquid chartis amicitur ineptis,* Stat. *Silv.* iv.9.11-13, Mart. iii.2.3-5, 50.9, iv.86.8, xiii.1.1.

44. P. wryly acknowledges the fictional nature of the *adversarius.*

feci, 'I have portrayed' (*OLD*, s.v.19).

45-7. The phraseology is recalled at Quint. xii.10.26 *et si quid numeris exierit aptius (fortasse non possit, sed tamen si quid exierit), non erit Atticum?.*

45. *exit*, 'results', cf. Hor. *A.P.* 22, Mart. x.70.1.

46. *rara avis* is used at Hor. *Sat.* ii.2.26 in its literal sense. For P.'s transference, cf. Juv. 6.165 *rara avis in terris nigroque simillima cycno*, Otto, *Sprichw.*, 51f., s.v. *avis* (2).

47. *cornea fibra*, a striking phrase. Horn may be proverbially hard (Petr. 134.11), but P.'s metaphorical application of *cornea* is unprecedented. Moreover, P. is evidently first to use *fibra* to denote the seat of feelings, cf. 5.29.

48-62. The theme resembles that at Hor. *A.P.* 419-37.

48. *recti finemque extremumque*: Casaubon notes the philosophical terminology: see *OLD*, s.vv. *finis* (15b), *extremum* (4). The serious phrase provides an ironic contrast with *euge* and *belle* (49).

recuso, 'I deny', an extended meaning based on the analogy of the partially synonymous *nego.*

In Latin, as in English, there exist very few, if any, complete synonyms. Those words classed as synonyms are in fact partial synonyms: they may not coincide in all senses; they may differ in

their implications; their use may be confined to different expressions or idioms. Examples are *nego* and *recuso, robur* and *vires, albus* and *pallidus.* In common with other Latin poets, P. extends the points of semantic contact between some synonyms, treating them as interchangeable and so achieving variety in expression. The frequency with which P. adopts this procedure is remarkable, cf. *Prol.* 6 *sequaces* for *lentae,* 1.5 *turbida* for *iniqua,* 13 *liber* for *solutus,* 18 *mobile* for *molle,* 22 *colligis* for *componis,* 33 *rancidulum* for *putidum,* 58 *pinsit* for *tundit,* 65 *effundat* for *sinat fluere,* 85 *rasis* for *politis,* 114 *secuit* for *laceravit,* 2.6 *humilis* for *demissos,* 12 *proximus* for *secundus,* 13 *inpello* for *premo,* 36 *campos* for *agros,* 52 *pingui* for *crasso,* 60 *mutat* for *vertit,* 67 *crudo* for *rudi,* 74 *incoctum* for *imbutum,* 3.9 *findor* for *rumpor,* 14 *fistula* for *calamus,* 22 *viridi* for *integro,* 43 *proxima* for *accubans,* 52 *inexpertum* for *ignarum,* 82 *exporrecto* for *extenso,* 95 *tacite* for *furtim,* 115 *excussit* for *commovit,* 4.17 *summa boni* for *summum bonum,* 27 *sinistro* for *adverso,* 36 *pandere* for *recludere,* 50 *donaveris* for *dederis,* 5.28 *traham,* i.e. *extraham,* for *expediam,* 33 *sparsisse* for *iactavisse,* 51 *temperat* for *confundit,* 100 *conpescere* for *sistere,* 109 *presso* for *angusto,* 118 *relego* for *retracto,* 125 *relaxat* for *solvit,* 137 *verte aliquid* for *versuram fac,* 6.3 *primordia* for *principia,* 22 *peragit* for *conficit,* 36 *peccent* for *corruptae sint* and *nescire* for *ignorare.* A number of incongruous collocations result from these variations and may be classed as *iuncturae acres* (5.14n.).

49. *'euge' tuum et 'belle'*: Literary recitations and other performances were greeted by various adverbs of approval: see Brink on Hor. *A.P.* 428 *clamabit enim 'pulchre, bene, recte',* Bramble, *Persius,* 28-9, 107 n.1. P. replaces Horace's terms with more distinctly colloquial interjections. The Greek *euge* is favoured by archaic comedy, and occurs next in P. and Martial (*TLL,* v.2.1033.59ff.). The colloquial character of *belle* is strongly suggested by its distribution (*TLL,* ii.1858.18ff.). The most common exclamation of praise, *belle* is used to excess by Seneca the Elder and ridiculed at Mart. ii.7, x. 46. P.'s interjections, unlike Horace's, are not yet viewed as the result of corruption. The latter theme finds expression only at 53ff.

excute is probably a metaphor drawn from shaking out clothing (Schol.).

50. *intus* continues the metaphor.

50-3. Three items of poetry are listed as having won public approval. The first two indicate poetry of low accomplishment. The third item, however, points to the authors' wealthy status.

50. *Ilias Atti,* 4n.

51. *ebria veratro*: Hellebore produces artificial inspiration, cf. Plin. *N.H.* xxv.51. *ebria* implies a frenzy of inspiration and thus erratic and undisciplined composition. The transference of the adjective from *Atti* (50) to *Ilias* results in a *iunctura acris.*

elegidia: The diminutive, which is apparently contemptuous, does not recur, but may be assumed to be a borrowing of an unrecorded Greek form, cf. Petr. 109.8 *elegidarion.*

51-2. *crudi / dictarunt proceres*: The situation recalls Hor. *Ep.* ii.1.109-10 *pueri patresque severi / fronde comas vincti cenant et carmina dictant.* Jahn notes that *dictarunt* suggests impromptu composition and dictation to a scribe. For *crudi,* 'not having digested their food', cf. e.g. Hor. *Ep.* i.6.61 *crudi tumidique lavemur.* The adjective, like *saturi* (31), hints at intellectual torpor.

52. *denique,* 'finally', as often.

52-3. *lectis ... in citreis*: Couches are often places of poetic composition or study: see Mayor on Juv. 7.105. For the high value set on citrus-wood furniture, see Plin. *N.H.* xiii.92, Mart. xiv.89. The phrase points to the composers' wealth.

53-5. The charge of bribery latent in 52-3 is now made explicit. Addressing a wealthy poet, P. briefly sketches a picture of corrupt practices.

53-4. The lines echo the content of Hor. *Ep.* i.19.37-8 *non ego ventosae plebis suffragia venor / impensis cenarum et tritae munere vestis.* P.'s poet-patron is represented as practising precisely what Horace rejects. The thought is further inspired by Hor. *A.P.* 422-5 *si vero est unctum qui recte ponere possit / et spondere levi pro paupere et eripere artis / litibus implicitum, mirabor si sciet inter- / noscere mendacem verumque beatus amicum.* Dinners given by wealthy poets in order to secure an audience for their work are frequently mentioned by Martial, cf. e.g. ii.27, iii.45, 50, vi.48.

53. *sumen,* a delicacy, cf. Mart. vii.78.3, ix.14.3, xi.52.13, xii.17.4, Juv. 11.138.

54. P. is probably imitated at Juv. 1.93 *et horrenti tunicam non reddere servo.*

horridulum, 'trementem' (Serv. on *Georg.* iii.199). The diminutive is not elsewhere found in this sense, but for *horridus* so used, cf. Ov. *Am.* ii.16.19, Mart. iii.36.3. The precise force of the diminutive is unclear, though it may be pitying.

55. Edd. compare Plaut. *Most.* 181 *ego verum amo, verum volo dici mihi; mendacem odi,* and the cynical treatment at Mart. vii.76 '*dic verum mihi, Marce, dic amabo; / nil est quod magis audiam libenter'* ... *vero verius ergo quid sit audi: / verum, Gallice, non libenter audis.*

56-7. Guests or dependants are inhibited from speaking frankly to their benefactor, and P. takes over from them.

56. *qui pote?* sc. 'est verum dicere'.

nugaris, as often elsewhere, suggests trifling composition (Bramble, *Persius,* 115, n.2).

calve, a clownish title: see *TLL*, iii.194.71ff. Edd. often see overtones of moral disapproval in the word, but such a view seems both obtrusive and unnecessary. By means of blatant personal insults, P. is concerned to reduce to a figure of absurdity the vain and corrupting poet-patron.

57. *pinguis aqualiculus,* 'fat stomach'. The noun is attested with certainty only here before ecclesiastical Latin. For its meaning, cf. Isid. xi.1.136 *aqualiculus ... proprie porci est, hinc ad ventrem translatio.*

propenso sesquipede extet, a difficult expression. Some edd. take *propenso* as 'hanging down'. But it is not obvious that *propensus* means the same as *propendens.* Even if this were so, the picture of a stomach that simultaneously juts out eighteen inches and 'hangs down' is grotesquely implausible. The variants *protenso* and *protento,* 'swollen', yield good sense but rather tamely duplicate the thought of *pinguis, sesquipede* and *extet.* Another possibility is to understand *propenso* as 'sloping', an extension founded on the analogy of the partial synonym *proclivi* (48n.) The detail of a 'sloping' stomach would be quite appropriate. Nevertheless, doubt as to the exact meaning of *propenso* must ultimately remain.

sesquipede, 'a foot and a half', lends itself to exaggerated description, cf. Cat. 97.5 *dentes sesquipedales,* Mart. vii.14.10 *mentula ... sesquipedalis.*

58-62. Unlike Janus, says P., wealthy poetasters do not have eyes in the back of their heads and so cannot see their clients mocking them. The thought forms a contrast with what has preceded: clients cannot express their true feelings to a patron's face, but do so behind his back.

58-60. Three mocking gestures are listed, where one would have sufficed: see 4.10-13n. The three gestures are echoed at Hieron. *Ep.* 125.18.

The lines consist merely of a vocative with a multiple relative clause. A main verb is absent. The full stop adopted by edd. at the end of 60 is therefore difficult to justify, and a dash would seem superior, pointing to the incomplete nature of the sentence. P. breaks off, omitting some fairly obvious idea, which Casaubon suggests is 'you are fortunate'.

58. *ciconia*: The exact nature of this 'stork' gesture is not discoverable. P. is imitated at Hieron. *Ep.* 125.8 *si subito respexeris aut ciconiarum deprehendis post te colla curvari, in Soph., praef. numquam post tergum meum manum incurvarent in ciconiam.*

pinsit, 'strikes', an extension based on the analogy of the partial synonym *tundit. pinso* usually means 'crushes, grinds, pounds', but P. seems to have none of these senses in mind. *pinsit,* rather than, say, *ludit,* is of course prompted by what the gesture represents.

59-60. The lines involve a zeugma. From *pinsit* (58), the idea of 'mock' has to be supplied.

59. *auriculas ... albas,* ass's ears, cf. Ov. *Met.* xi.176 *villisque albentibus implet [Midae Delius aures].*

imitari mobilis, presumably 'quick to imitate': see *OLD,* s.v. *mobilis* (1). The construction does not recur, and seems to be modelled on the Horatian construction of *celer* with an infinitive (*TLL*, iii.750.44ff., 80).

60. The literal sense is, 'tongues as great as an Apulian dog thirsts'. P. obviously means to say that tongues are extruded but the line is comically incoherent. It seems to arise from the typical conflation of two semantically similar ideas, 'tongues as great as a thirsty dog's' and 'tongues extruded as far as when a dog is thirsty'. For similar conflations, see 2.1n.

Apula is probably inspired by Hor. *Epod.* 3.16 *siticulosae Apuliae.*

61. *vos, o patricius sanguis* recalls Hor. *A.P.* 291-2 *vos, o / Pompilius sanguis,* where Brink notes that the particle *o,* the nominative of address and the use of *sanguis* (cf. Virg. *Aen.* vi.835) serve to lend the phrase exaggerated solemnity. P., however, introduces a strongly contemptuous note that is absent from Horace.

62. *occipiti caeco,* 'with back of head sightless'. The form *occiput,* as opposed to the more common *occipitium,* is recorded here for the first time. In view of *posticae* following, *caeco* additionally suggests 'windowless': for this sense, see Varro, *L.L.* ix.58.

posticae occurrite sannae, 'confront the back-door sneer'. The suggestion is of a house without windows at the back (last n.). For *sannae,* see 5.91n.

63-8. A brief and contemptuous glance at public opinion. In contrast to the ridicule of the preceding lines, P. now alludes to the favourable reaction of the general public, which, however, is sunk in poetic ignorance.

The punctuation of these lines is a vexed question, but Owen's seems most plausible. 63-5 (*quis ... unguis*) are spoken by P., while 65-8 are placed in inverted commas. The speaker of 65-8 is the *populus.* As Koenig notes, the lines are direct *populi sermo* following on the oblique *populi sermo* of 63-5 (*carmina ... unguis*). Moreover, the strikingly inane content of 65-8 yields sense only if the lines are so understood: the *populus* reveals itself to be a ludicrously inept critic. Clausen's attribution of the whole section to the interlocutor is far less satisfying. The change from indirect to direct speech at 65 clearly invites a change of speaker, while 65-8 in the mouth of the *adversarius* deflate the latter quite inconsequentially. The opening question, *quis populi sermo est?* (63), could conceivably be asked by the interlocutor, but three different speakers in three lines are confusing and unlikely, and in any case an interlocutor is hardly necessary to introduce the theme. Rather P. anticipates the obvious objection about favourable public opinion.

63. *enim* is often found in the answer to a question: see K-S, ii.120-1.

63-4. *carmina molli / ... numero fluere,* cf. Sen. *Ep.* 114.15 *quorundam non est compositio, modulatio est: adeo blanditur et molliter labitur.*

64. *nunc demum,* dismissive of all earlier poetry and suggesting a desirable end achieved, is hopelessly arrogant.

64-5. The metaphor is taken from workers in marble, cf. Schol. *tractum a marmorariis qui, quotiens volunt bene coaptatam iuncturam marmoris approbare, ungue experiuntur si ulla inaequalitas ipsam levitatem offendit.* P. is probably influenced by the difficult expressions at Hor. *Sat.* i.5.32-3 *ad unguem / factus homo, A.P.* 294 *praesectum deciens non castigavit ad unguem.*

64. *per leve* occurs in the same position of the verse at Hor. *Sat.* ii.7.87, where the context is quite different.

64-5. *severos / ... unguis,* 'strict nails', a *iunctura acris.* The epithet is transferred from the marbleworker. For similar collocations, see 5.14 n.

65. *effundat ... unguis,* lit. 'pours out nails', a grotesque phrase. P. uses *effundat* to mean 'allows to glide', a bold extension based on the analogy of the partially synonymous expression *sinat fluere* (*OLD*, s.v. *effundo,* 14). See 48n.

iunctura simultaneously stands apart from and belongs to the metaphor. On the one hand, it refers to the composition technique of contemporary poets (cf. 63-4). On the other hand, the metaphor of marble-working which surrounds the word stems from its alternative meaning, 'joint'. See 5.38n.

65-6. A laudatory piece of popular criticism (63-8n.), the exact meaning of which seems deliberately indecipherable.

65. *scit,* cryptic, may indicate that the lines are a mere snippet of a larger discussion already under way.

tendere versum, in the light of the simile following, presumably means 'to make a straight line of verse', *tendere* standing for *extendere* (84n.) But the expression is opaque, perhaps designedly so. Conington's note, '*tendere* refers to the length and completeness of the verse', is not altogether meaningful and reflects the difficulty of achieving a satisfactory interpretation. It seems best to assume that P. is ridiculing as confused and meaningless the literary criticism of the *populus.*

66. 'As if he were aligning the cord, one eye closed.'

oculo ... uno, a vivid detail that recurs at Lucian, *Icar.* 14. The ablative phrase is elliptically appended, cf. 5.100.

rubricam, called φοίνιξ κανών at Eur. *H.F.* 945, is the ruddle-daubed cord used by masons for achieving straight lines. *rubricam* for 'lineam rubrica illitam' is bold metonymy, cf. 4.4, 5.33, 92.

67-8. A second instance of critical approval on the part of the muddleheaded populace: 'Or if there is a need to write against luxury and morals, the Muse gives our poet grand themes'.

The thought behind the words is again elusive. Line 67 refers to the characteristic themes of satire, while *res grandes* (68) naturally means epic (or tragic) subject-matter. Thus the populace nonsensically praise their poet for writing epic when there is a need for satire.

Alternatively, the *populus* mean by *res grandes* 'grand style', *grandia.* P. deliberately makes the populace speak unclearly and incoherently. The idea is then that modern poets are praised for writing satire in the grand style. Such poetry would constitute a breach of literary *decorum,* according to which style must be adapted to theme, cf. e.g. Cic. *Opt. Gen.* 1, Hor. *A.P.* 86-91, Quint. x.2.2. The style of satire is *sermo,* and the public's approval of satire written in the high style indicates its critical unreliability.

Either of these interpretations seems acceptable.

67. *sive,* i.e. 'vel si', cf. 5.48, K-S, ii.437, L-H-S, 670.

prandia regum is probably suggested by Hor. *Sat.* ii.2.45 *epulis regum.* The idea may be proverbial, cf. Petr. 38.10 *solebat sic cenare quomodo rex.* 'Kings' here are instances of wealth and power, cf. Hor. *l.c., Carm.* i.4.14, ii.14.11, 18.34, *Ep.* i.10.33. Contrast 2.37.

69-75. P. adduces one of the causes of poetic decline: contemporary poets attempt works that are far beyond the range of their experience and ability. The mention of grand style in 68 is taken up and used to introduce a new argument.

69. *modo* occasionally, as here, refers to present time: see K-S, i.117, *OLD,* s.v.5b.

heroas sensus, 'heroic sentiments' (Conington), i.e. epic verse.

docemus, v.l. *videmus.* On balance, *docemus* is preferable. 69-75, unlike 76-82, can have nothing to do with the education of children: learning *nugari Graece* and to write epic were never part of the Roman school curriculum. Rather, it is necessary to assume the existence of a school for poets, in which the basic teaching is neglected. *videmus,* on the other hand, suggests no compulsion on poets; their general desire to abandon Greek doodling and to attempt epic is left unexplained. *videmus* is thus slightly weaker than *docemus,* which supplies a positive cause of decline.

70. *nugari ... Graece,* 'to trifle in Greek', a fairly vague expression and one that cannot reasonably be narrowed down to 'to epigrammatise in Greek' (Bramble, *Persius,* 119). It is simply intended as a stark opposite to *heroas sensus* (69), the poets' new aim.

70-1. *nec ponere lucum / artifices*: The description of a grove is a commonplace in poetry: see Brink on Hor. *A.P.* 16 and 18, Bramble, *Persius,* 120 n.1. Poets incapable of such description are hardly worthy of the name. For *ponere* meaning 'to describe', see 5.3n. The construction of *artifex* with an infinitive occurs only here and in *Prol.* 11.

71. *rus saturum laudare*: Eulogy of the countryside is another poetic τόπος. For *saturum* in the sense of 'fertile', cf. Virg. *Georg.* ii.197 *saturi ... Tarenti.*

71-2. Conington notes that the homely details offend poetic *decorum.*

71. *corbes,* baskets used for gathering corn and fruit. The word is very rare in poetry.

72. *focus*, hardly a distinguishing or important feature of the countryside.

porci, not surprisingly, do not often lend themselves to poetic description.

fumosa Palilia feno echoes the line-ending at Prop. iv.1.19 *accenso celebrante Parilia faeno*. For Pales' feast, see Bömer on Ov. *Fast.* iv.721. The burning hay is often alluded to, cf. Tib. ii.5.89-90, Prop. iv.1.19, 4.77-8, Ov. *Fast.* iv.781-2, but perhaps P. objects to *fumosa*, 'smoking', as being offensive in both tone and meaning. The adjective is transferred from *feno*.

73. *unde Remus*, 'out of all which comes Remus' (Conington). The abortive description of country life now degenerates into chaos. Because the Parilia were instituted at the foundation of Rome, Remus can logically be introduced, but at the cost of poetic unity.

73-5. The making of L. Quintius Cincinnatus is told at Liv. iii.26.7-12. Like Remus, Cincinnatus is a figure from Rome's rural antiquity.

73. *sulcoque terens dentalia, Quinti*: The thought resembles Virg. *Aen.* vi.844 *vel te sulco, Serrane, serentem*, the language *Georg.* i.46 *sulco attritus splendescere vomer*. P.'s omission of *tu* is surprising.

74. *trepida ... induit uxor*, an ironic extension of Liv. iii.26.9 *togam propere e tugurio proferre uxorem iubet*.

ante boves dictatorem, incongruous juxtaposition. For *dictatorem*, cf. Liv. iii.26.10 *dictatorem eum legati gratulantes consalutant*.

75. *tua aratra domum lictor tulit*, a detail perhaps invented by P.: the lictor is obliged to tidy up after the dictator.

euge poeta!: P. sarcastically applauds the poet's deplorable effort. For the fashionable term *euge*, see 49n.

76-82. P. adduces another cause of poetic decline: the imitation of archaic writers. For archaising trends in the first century A.D., cf. Sen. *Ep.* 114.13 *multi ex alieno saeculo petunt verba, duodecim tabulas loquuntur. Gracchus illis et Crassus et Curio nimis culti et recentes sunt, ad Appium usque et Coruncanium redeunt*, Tac. *Dial.* 23.2, Quint. x.1.43, Mart. xi.90. For the connexion between modernism and archaising, see Bramble, *Persius*, 178.

76-8. Fathers advise their sons that the study of archaic writers is nowadays in vogue. Such advice (*hos ... monitus* (79)) is calculated to turn the aspiring poets towards archaising, which results in *sartago loquendi* (80). The unflattering epithets *venosus* (76) and *verrucosa*

(77) and the parody in 78 reflect P.'s own viewpoint, which is inserted within the fathers' words of advice; for this type of intrusion, cf. 24-5, 29-30, 5.178-9.

Some edd., including Clausen, attribute the lines to the *patres* but set a question-mark at the end of 78. The parents thus reject the study of archaic tragedy. But P. would then by implication favour the study of Accius and Pacuvius, a standpoint which, besides going against Lucilio-Horatian tradition, would make little sense given that no practical lessons are to be learned from archaic tragedy. Moreover, it is impossible to conceive how the neglect of Accius and Pacuvius could lead to a *sartago loquendi* (80).

Jahn and Conington regard 76-8 as a statement in P.'s mouth. P. censures the contemporary fondness for studying archaic authors. But *hos ... monitus* then becomes exceedingly cryptic. It can refer to nothing, since no advice has been given (Conington's 'monitus de his' is a piece of special pleading); nor is it clear what kind of advice about archaic writers is given by parents.

A final possibility is to set a question-mark at the end of 78 and give the lines to P. Then P. would lament the neglect of archaic tragedy. Again, however, the satirist's espousal of this genre would be incomprehensible, while *hos ... monitus* (79) would remain opaque. Further, the uncomplimentary labels would have to be taken as reflecting the public's opinion of tragedy, an awkward double-take.

76. *Brisaei ... venosus liber Acci,* probably 'the Dionysiac play of veined Accius'. A double enallage seems to be involved. The epithet *Brisaei*, which does not recur, is evidently derived from Βρισεύς, a name of Dionysus (Macr. i.18.9). Its use is most readily explicable as a reference to Accius' fragmentary *Bacchae,* which would complement Pacuvius' *Antiope* following. Some edd. point to Hor. *Ep.* i.19.3-8, where archaic poets are said to have been wine-drinkers. There may be a suggestion of this idea, but if so, it is merely decorative and can hardly be the main point of the distinctive *Brisaei.* Alternatively, the adjective may possibly allude to an uncontrolled style (*bacchor* often occurs as a stylistic term), but the interpretation is not easy, and in any case the phrase simply does not require two pejoratives.

For *venosus,* which occurs for the first time in the Empire, edd. cite Tac. *Dial.* 21.7-8 *Pacuvium certe et Accium non solum tragoediis sed etiam orationibus expressit; adeo durus et siccus est. oratio autem, sicut corpus*

hominis, ea demum pulchra est in qua non eminent venae nec ossa numerantur, sed temperatus ac bonus sanguis implet membra et exsurgit toris, ipsosque nervos rubor tegit et decor commendat. The adjective conveys the idea of unevenness. M. Tartari, *Maia,* 23 (1971), 349-55, sees a reference to *sanguis,* often metaphorical for a vigorous style, cf. e.g. Vell. ii.9.3 (comparing Accius with the Greeks) *adeo ut in illis limae, in hoc paene plus videatur fuisse sanguinis.* But 'showing many veins' does not necessarily mean 'having much blood'.

A literal translation of P.'s phrase, 'the veined play of Dionysiac Accius', is not incomprehensible, but much clearer sense is achieved if a double transference of adjectives is assumed.

77. *verrucosa,* 'warty', suggests ruggedness. Though applied humorously to the heroine, the epithet of course reflects the poet's style.

moretur, sc. 'by giving pleasure', cf. e.g. Hor. *Ep.* i.13.17, *A.P.* 321.

78. *aerumnis cor luctificabile fulta,* 'whose dolorific heart is stayed on tribulation' (Conington). The expression parodies archaic diction and style. *aerumna* is greatly favoured in archaic poetry and Senecan tragedy, but occurs rarely elsewhere: see *TLL,* i.1066.81ff. It is regarded by Cic. *Fin.* ii.118 as an ancient word, and perhaps is considered obsolete at Quint. viii.3.26. *luctificabile,* recorded only here, is in the sonorous archaic mould, and recalls Lucilius' parodic *monstrificabile* at 608 (M.). *aerumnis ... fulta,* lit. 'supported by tribulation', is again archaic in structure, cf. Plaut. *Pseud.* 776 *miseriis praefulcior,* though its precise meaning is elusive. Jahn believes it means what it says, that sorrow is all that the heart has left to it. More plausibly, Conington adduces Prop. i.8A.7 *pedibus teneris positas fulcire pruinas,* enabling *fulta* to be taken as 'pressed'.

79-82. In a similarly phrased indignant question at Hor. *A.P.* 330-2, poetic stagnation is linked to the fostering of materialism in children.

79. *hos ... monitus*: See 76-8n.

patres: Parents are again blamed for the decline of literature at Petr. 4.1, Tac. *Dial.* 28.2.

lippos is used with moral force (2.72n.).

infundere, cf. Lucil. 610 (M.) *haec tu si voles per aures pectus inrigarier,* Cic. *de Or.* ii.355 *infundere in aures tuas orationem,* Hor. *Ep.* i.2.67-8, 8.16.

80. *sartago loquendi,* 'a frying-pan of language'. For *sartago,* see W. Hilgers, *Lateinische Gefässnamen,* 269-70. Its transferred use by P. is unprecedented and apparently suggests a mixture of literary language. The metaphor at Aug. *Conf.* iii.1.1 *circumstrepebat me sartago flagitiosorum amorum* serves a quite different purpose and stems from the noise made by a heated *sartago.*

81. *venerit in linguas* plays on the literal sense of *sartago* (80) and provides a surprise variation on *venire in mentem.*

dedecus probably has moral as well as literary connotations, cf. 15-23.

82. *trossulus,* ambiguous. It ironically recalls the noble title bestowed on *equites* for a famous charge on the Etruscan town of Trossulum (Schol. *ad. l.,* Plin. *N.H.* xxxiii.36, Festus, 505(L.)), and serves much the same end as *Romulidae* (31). The word further comes to denote a fop, cf. Varro, *Men.* 480B *nunc emunt trossuli nardo nitidi vulgo Attico talente equum,* Sen. *Ep.* 76.2, 87.9.

exultat, denoting the physical excitement caused by degenerate poetry, takes on sexual overtones from the proximity of *dedecus* (81) and *levis,* cf. 19-20. Such *exultationes* tend to be frowned on as immoderate, cf. Quint. ii.2.9, 2.12, Plin. *Ep.* vii.24.7.

subsellia, 'benches occupied during a recitation' (Conington), the most natural interpretation. Jahn's view, that the word refers to seats in a court of law, is improbable and unnecessary: oratory does not appear before 83ff., and the transition to it is readily explicable without the need to assume anticipation of the theme.

levis, i.e. depilated, a sign of effeminacy (Herter, *RLAC,* iv.632). See 15-18n.

83-91. An attack on contemporary oratory. The disgrace (81) which P. attaches to poetry is now referred (*nilne pudet?*) to the manner of pleading in court: content is sacrificed to artifice, cf. Sen. *Contr.* ix. *praef.* 1-2 *qui declamationem parat, scribit non ut vincat sed ut placeat. omnia itaque lenocinia conquirit; argumentationes, quia molestae sunt et minimum habent floris, relinquit; sententiis, explicationibus audientis delinire contentus est. cupit enim se approbare, non causam. sequitur autem hoc usque in forum declamatores vitium, ut necessaria deserant, dum speciosa sectantur,* Tac. *Dial.* 20.2 *praecurrit hoc tempore iudex dicentem et, nisi aut cursu argumentorum aut colore sententiarum aut nitore et cultu descriptionum invitatus et corruptus est, aversatur.* A similar situation seems to have existed in Egypt, cf. Diod. Sic. i.76.1.

83. *capiti ... cano,* 'from your grey head', a formula (*TLL*, iii.297.7ff.). The adjective denotes old age and suggests that the old should know better than to indulge in empty rhetoric. *capiti* is dative, the usual case after such verbs as *depello, defendo,* etc.: see K-S, i.313-14. It is unnecessary to follow those edd. who regard it as an archaic ablative.

84. *pellere* is for *depellere.* Other instances of simple verb for compound occur at 1.65, 93, 2.30, 3.14, 50, 4.26, 5.11, 28.

tepidum hoc ... 'decenter', 'this lukewarm "nice"'. The adjective apparently denotes indifference or lack of enthusiasm: Jahn explains, 'non animi vere commoti est, ut exspectes in tali casu, sed affectatae admirationis ostentationisque signum'. Conington cites Tac. *Dial.* 21.6 *ceterosque eiusdem lenitudinis ac teporis libros,* but its relevance is doubtful since P.'s *tepidum* is not a literary-critical term. *decenter* is not paralleled as an exclamation of approval. For its substantival use, cf. 49.

85. *'fur es'*: The charge 'is put as plainly as possible, to contrast with the elaboration of the reply' (Conington).

Pedio: The name is taken from Hor. *Sat.* i.10.28, where Pedius is a lawyer in the trial of Petillius who is accused of theft. The Horatian associations enable P. to introduce a Pedius who is defending himself in court against a charge of theft. For other Horatian names, see 2.14, 3.31, 65, 5.125, 6.37. Some edd. refer to the trial of Pedius Blaesus (Tac. *Ann.* xiv.18) which took place two years before P.'s death, but the influence of this event here is almost certainly nil.

Pedius quid?: For the ellipse, see L-H-S, 424f.

85-6. *crimina ... / librat,* ambiguous. P. may mean 'he balances the charges', i.e. 'makes each the subject of balanced antitheses' (Conington). The words also mean, 'he considers the charges'; for this sense of *libro,* see *OLD*, s.v.5.

rasis / ... antithetis, lit. 'shaven antitheses', an incongruous phrase. P. probably uses *rasis* to mean 'polished', an extension based on the analogy of the partially synonymous *politis* (48n.). For antitheses in the prose of the period, see Quint. ix.3.81-6, E. Norden, *Die antike Kunstprosa,* i.288ff.

86. *doctas ... figuras,* 'learned tropes'.

86-7. *posuisse ... / laudatur,* 'he is praised for having composed'. The construction of *laudo* with an infinitive is a Graecism (Headlam on Herodas, 4.47), and occurs elsewhere at [Virg.] *Aen.* ii.585-6

sumpsisse ... / *laudabor,* Prop. i.7.11 *me laudent doctae solum placuisse puellae.* For *pono* in the sense of 'compose', see 5.3n.

87. *'bellum hoc'*: The verdict is delivered not on the charge of theft but on Pedius' rhetoric.

hoc bellum?: P. incredulously repeats the favourable reaction to the speech.

an, Romule, ceves?: Gratification by Pedius' oratory is regarded as the mark of a sexual pervert. Jahn explains *ceves* as, 'verbum est de pathicis, qui in libidinis actu clunes agitant'; see also J. Mussehl, *H,* 54 (1919), 387-408. The thrill of aesthetic pleasure is again given a sexual interpretation at 19-21, 82. *Romule,* strikingly juxtaposed to *ceves,* represents a person of high status, cf. Cat. 29.5, ps.-Sall. *inv.* 7, Sall. *or. Lep.* 5. But whether P. means the judge of the court or simply any member of the nobility who favours Pedius' type of rhetoric is undiscoverable and unimportant.

88-91. Pedius' oratory lacks emotional impact because of its extreme artifice.

88. *men moveat?* echoes the line-beginning at Hor. *Sat.* i.10.78. The subject of *moveat* is presumably *hoc* understood from the previous line. Some edd. prefer to omit punctuation after *moveat,* so that the verb's subject becomes *naufragus.* But the word-order is then difficult, while *men moveat* is made otiose, duplicating *assem* / *protulerim?* (88-9). Further, *men moveat?* provides the analogy following with a clear and indispensable point of reference.

quippe, 'certainly', a sarcastic answer to the question immediately preceding. For this use of an independent *quippe,* see L-H-S, 510. A full stop after *quippe* invites less confusion than the comma adopted by Clausen, and also allows the analogy to begin, as a new sentence, with *et,* cf. 6.37.

88-91. Pedius' performance is analogous to that of a mendicant shipwreck (6.32-3n.), which lacks sincerity and spontaneity.

88-91. The analogy is completed in a surprising manner: P. indignantly accosts the shipwreck, a purely analogical figure. The harangue against the beggar is presumably designed to reflect on Pedius but it nevertheless focuses undue attention on a merely illustrative character, who is brought disconcertingly to life.

89-90. *te* ... *pictum* / ... *portes,* lit. 'you carry yourself painted', an incongruous expression. The phrase *te* ... *pictum* can stand for 'a picture of yourself' (K-S, i.766-8, L-H-S, 393), but the tension between *te* and *portes* cannot be wholly excluded. Cf. 6.32-3n.

89. *trabe,* 'ship' (5.141n.).

90-1. P. adapts the thought of Hor. *A.P.* 102-3 *si vis me flere, dolendum est / primum ipsi tibi* and the language of Hor. *A.P.* 98 *si curat cor spectantis tetigisse querella.*

90. *verum nec nocte paratum*: *verum* is an internal accusative of *plorabit* (91). Neuter adjectives are regularly so used, cf. K-S, i.281, L-H-S, 40. But *nocte paratum* is an extremely bold and probably unparalleled internal accusative. The phrase is co-ordinated with *verum* as if the latter were an ordinary adjective, and the result is an apparent solecism.

91. *incurvasse,* 'influence, win over', probably after the use of *curvo* at Hor. *Carm.* iii.10.16. For the perfect infinitive, see 132n.

92-102. The interlocutor quotes examples of contemporary poetry to demonstrate its unprecedented smoothness. The argument follows on from 82, the conclusion of the causes of poetic decline. The thought is suspended over 83-91, the excursus on oratory. Other suspensions of thought occur at 3.35-43, 5.66-72, 75-82, 6.2-6, 68-74.

92. *numeris ... crudis,* 'unfinished verses'. For *numeris* as 'lines of verse', cf. 13, *OLD*, s.v.14b. Its usual meaning 'rhythms' yields no firm sense here. *crudis,* uniquely of poetic style, is probably after the analogy of the partially synonymous *incultus,* cf. e.g. Hor. *Ep.* ii.1.233 *incultis ... versibus.*

decor ... et iunctura, 'appropriate connexion, composition', hendiadys. Conington understands the phrase as two separate ideas, and is forced into the unacceptable translation of *iunctura* as 'smoothness'.

93-102. The specimens of quoted verse aim at mellifluousness by means of a high proportion of Graecisms (cf. Quintilian's view at xii.10.33), an absence of elision (cf. Sen. *Ep.* 114.15, on 63-4n.), and intrusive rhyming patterns (disapproved of at Quint. ix.4.42). Their content is largely trite mythology. The details of these examples (see nn. following) suggest that P. has in mind the work of *Ovidiani poetae,* among whose number Nero may have counted himself, cf. Sen. *Q.N.* i.5.6 *ut ait Nero Caesar disertissime, 'colla Cytheriacae splendent agitata columbae'.*

93. The line may be understood in two ways. On the one hand, P. may mean, '"Berecynthian Attis" has learned thus to fill out a line'. A humorous turn is achieved by personifying an inanimate

quotation, and *sic* refers back to 92, implying 'with *decor et iunctura*'. *didicit* then has 94 and 95 as additional subjects. But since the verb is prompted only by the figure of Attis and makes no sense when linked to 94 and 95, it would be necessary to assume a zeugma after 93, i.e. 'and *"qui ... delphin"* is used thus to fill out a line'.

Alternatively, some subject such as *noster poeta* must be understood with *didicit. sic* would mean 'thus', referring forward to *"Berecyntius Attis"*. Lines 94 and 95 then follow on easily. Both approaches entail difficulties, and neither is obviously superior.

cludere ... versum: P. adapts Hor. *Sat.* i.4.40 *concludere versum,* inserting simple verb for compound.

Berecyntius Attis, an evident conflation of the line-endings at Ov. *Met.* x.104 *Cybeleius Attis* and xi.106 *Berecyntius heros.* P. is presumably offended by the sweeping rhythm of the adjective and the two Graecisms.

94. 'The dolphin which was cutting its way through dark-blue Nereus.'

caeruleum ... Nerea, i.e. 'the blue sea', is paralleled at Ov. *Her.* 9.14, Sen. *Oed.* 508, and follows an established metonymic pattern: see Nisbet-Hubbard on Hor. *Carm.* i.7.22. But with *Nerea* as the object of *dirimebat,* a grotesque element, which is very much in P.'s manner (5.14n.), seems to be introduced. The Graecisms *Nerea* and *delphin* are repugnant to P.

95. 'We removed a rib from the long Apennines.'

costam, perhaps an incongruous metaphor. Bramble, *Persius,* 127 n.2, compares Cat. 68.111 *caesis montis ... medullis,* Virg. *Aen.* iii.575 *viscera montis.*

longo ... Appennino: The adjective rhymes with its noun. So-called 'leonine' rhyme may occur without artistic intent, but such is probably not the case here, given the structure of 99-102. *Appennino* forms a spondaic fifth foot. The word recurs at the end of a hexameter at Hor. *Epod.* 16.29, Ov. *Met.* ii.266, Luc. ii.396. For the effect of this device, cf. Quint. ix.4.65 *est permolle ... cum versus clauditur 'Appennino' et 'armamentis'.*

96-7. The interlocutor unfavourably compares the *Aeneid* with the specimens of modern poetry.

Some edd. assign the lines to P., making *"arma virum"* an exclamation and *nonne ... coctum?* a verdict on the poetry quoted at 93-5. But an exclamation of this kind lacks a parallel, and 'by the *Aeneid*!' is an absurdly artificial oath, which, in any case, is wholly

needless at this point. By contrast, the interlocutor's disparagement of the *Aeneid* corresponds to the widespread occurrence of *obtrectatores Vergilii.* Finally, the modern poetry incurs P.'s contempt not here but at 103-6, which refers to all the quoted verses (105n.).

96. *"arma virum"*, the *Aeneid,* which is again represented by its opening words at Ov. *Tr.* ii.534, Mart. viii.56.19, xiv.185.2. So also *Aeneadum genetrix* stands for Lucretius' poem at Ov. *Tr.* ii.261, *o Tite* (*si quid*) for Cicero's *de Senectute* at Cic. *Att.* xvi.3.1, 11.3, and *Cynthia* for Propertius' Monobiblos at Mart. xiv.189.1.

spumosum, 'frothy, foaming', uniquely of literary style, seems meant to indicate what is overblown and insubstantial.

cortice pingui, 'of swollen bark'. The phrase, which is adapted from Virg. *Georg.* ii.304 *qui furtim pingui primum sub cortice tectus,* serves to denote inflated showiness. This use of *cortex* is based on the Greek φλοιός and φλοιώδης (e.g. Plut. *Mor.* 81B, ps.-Long. *Subl.* 3.2).

97. An unflattering simile, which stems from the literal rather than the figurative sense of *cortice pingui* (96): 'like an old branch, dried up with its cork stunted'. The reference is to a cork tree, dying because of an unduly thickened outer bark (cf. Plin. *N.H.* xvii.234).

ramale, 5.59n.

vegrandi, 'stunted'. Conington takes it as 'too big', after Cic. *Agr.* ii.93 *vegrandi macie torridum.* But Housman, 876-8, shows that it always means 'small', and that the Ciceronian expression is not a MS reading but a conjecture. In any case, *vegrandi* in the sense of 'outsized' makes 97 virtually incomprehensible. The well-attested variant *praegrandi* is consequently unacceptable.

98. *tenerum* suggests both blandness and effeminacy.

laxa cervice, a sign of effeminacy, cf. Lucian, *Rhet. Praec.* 11 (on 15-18n.), Herter, *RLAC,* iv.635.

99-102. A string of Bacchic clichés, namely the blowing of horns, the tearing apart of cattle, the presence of the lynx and ivy, and the cry of 'evoe'. Moreover, the lines form an unusual tricolon: the second colon is elongated, the third strikingly brief, so that the sentence tails off feebly. P. may be objecting, *inter alia,* to this weak and affected structure.

99. The verse partly recalls Cat. 64.263 *multis raucisonos efflabant cornua bombos.* The interlacing of nouns and adjectives in the pattern of a so-called 'golden' line is too neat for P.'s tastes.

torva, of sound, cf. Virg. *Aen.* vii.399 *torvumque repente clamat.*

Mimalloneis ... *bombis*: Two Graecisms, one highly exotic, the other crudely onomatopoeic, together with 'leonine' rhyme, elicit P.'s disapproval. *Mimalloneis* is unparalleled; only the noun *Mimallonis* is recorded (Ov. *A.A.* i.541) before P.

100. *vitulo* ... *superbo* recalls Eur. *Bacch.* 743 ταῦροι ... ὑβρισταί. 'Leonine' rhyme is again in evidence.

100-1. *ablatura* ... / ... *flexura*: P. clearly objects to these successive future participles, perhaps regarding them as a 'modernistic' affectation. The development of the future participle in verse is owed to Ovid: see L-H-S, 390.

101. *Bassaris et* ... *Maenas,* pleonasm, both words meaning 'Bacchante'. The Graecism *Bassaris* does not recur.

corymbis rhymes with *bombis* (99).

102. *Euhion ingeminat,* cf. Ov. *A.A.* i.563 *pars clamant Euhion.*

reparabilis adsonat Echo, cf. Ov. *Met.* iii.507 *plangentibus adsonat Echo. reparabilis* is used before P. only by Ovid (*Met.* i.379, *Am.* i.14.55, *Her.* 5.103) and always in a passive sense. Here it seems to be used actively, 'restoring'. *Echo* rhymes with *superbo* (100).

103-6. P. reviles the 'modern' poetry.

103-4. An apparently proverbial idea, cf. Petr. 44.14 *sed si nos coleos haberemus, non tantum sibi placeret,* Otto, *Sprichw.*, 373 s.v. *vir.* The lines are a culmination of the foregoing references to contemporary effeminacy (15-18n).

103. *testiculi vena ulla paterni,* 'any of our fathers' virility'. The phrase is a variation on the common metaphor *vena ingenii. testiculus* metonymy for 'manhood' is simple but probably unprecedented.

104-5. 'This lame stuff swims on the surface of the saliva on the lips', a graphic and compressed adaptation of some fairly common expressions for empty-headed loquacity. Edd. compare Sen. *Ep.* 10.3 *non a summis labris ista venerunt, habent hae voces fundamentum,* Quint. x.3.2 *ipsa illa ex tempore dicendi facultas inanem modo loquacitatem dabit et verba in labris nascentia,* x.7.28 *innatans illa verborum facilitas,* Gell. i.15.1, Plut. *Cat. Mai.* 12. See also Otto, *Sprichw.*, 182 s.v. *labrum* (2), Bramble, *Persius,* 130 n.1. The mention of saliva seems to be P.'s own detail.

delumbe, a literary term, cf. Cic. *Or.* 231 *delumbetque sententias,* Tac. *Dial.* 18.5 *Ciceronem* ... *fractum atque elumbem.*

105. *in udo est,* an adaptation of Theoph. *Char.* 8 ἐν ὑγρῷ ἐστιν ἡ γλῶττα, of the talkative man.

Maenas et Attis, i.e. all the poetry quoted, which is represented by the first and last proper names mentioned. For this type of metonymy, cf. e.g. Ov. *Am.* i.15.25 *Tityrus et fruges Aeneiaque arma legentur.*

106. The line is quoted at Quint. x.3.21.

nec pluteum caedit, lit. 'it does not strike the writing-couch', compression for 'it does not cause the couch to be struck by the writer'. *pluteus* is the back of the writing-couch, here used *pars pro toto* for the couch itself, cf. Prop. iv.8.68, Isid. xx.11.5.

nec demorsos sapit unguis, lit. 'nor does it smack of bitten nails', a *iunctura acris.* Bitten nails are a sign of deep thought, cf. e.g. Hor. *Sat.* i.10.71 *vivos et roderet unguis,* and here are used metonymically to mean 'thought'. The resultant collocation is strikingly abrasive.

107-10. The interlocutor admits that P.'s strictures are justified, but warns him of the social disadvantages involved in writing satire. The warning is inspired by Hor. *Sat.* ii.1.60-2. Juvenal writes in the same vein at 1.155-7, 160-1.

107-8. *teneras ... / auriculas*: The epithet suggests both that such ears are unused to harsh truth and that their owners are effeminate types (15-18n.). The diminutive noun is presumably derisory.

107. *mordaci radere vero,* a complex phrase. On the one hand, a metaphor of aural cleansing is realised. *mordaci* is used in its literal sense of 'stinging, astringent' and refers to the cleaning agent, cf. 5.86 *mordaci ... aceto. radere* may signify a medical operation (5.15), though actual surgery is not envisaged. Viewed another way, however, the expression contains no metaphor. *mordaci* is used in its received extended sense of 'biting, caustic', cf. e.g. Ov. *Tr.* ii.563 *mordaci ... carmine,* while *radere* means 'offend', cf. Quint. iii.1.3 *aures ... delicatas raderet.* For similar ambiguities, see 5.38n.

vero: The variant *verbo* is inferior. It serves merely to obscure the interlocutor's desire to suppress the truth and his simultaneous admission that P.'s criticism is fair.

108. *vide sis,* a colloquial formula: see J. B. Hofmann, *Lateinische Umgangssprache,* 132-3. For the scansion *vidĕ,* cf. Hor. *Sat.* ii.3.38, *Ep.* i.13.19, Ov. *Tr.* i.1.25.

108-9. The thought and language echo Hor. *Sat.* ii.1.61-2 *maiorum ne quis amicus / frigore te feriat.*

109-10. 'Here the dog-letter sounds from the nostril.' The interlocutor warns P. about the aggressive tone of his poetry. The

satirist is depicted as a snarling dog, cf. Hor. *Sat.* ii.1.85 *opprobriis dignum latraverit,* and *hic* means 'here in your satire'. Conington understands one of the *maiores* to be snarling but this is a less satisfactory view: *hic* becomes obscure and 109-10 would improbably present as a reality what has been mooted as a mere possibility immediately before (108-9).

109. *de nare*: The nostril alludes to the snarling grimace adopted by both dogs and men (5.91n.). The whole expression is telescoped, so that the nostril is put as the source of the growl, cf. 2.53-4, 3.82.

109-10. *canina / littera* represents the letter 'r' and may have been suggested by Lucil. 377-8 (M.) *'r' non multum est hoc cacosyntheton atque canina / si lingua dico.*

110-12. In reply to the interlocutor's warning, P. sarcastically undertakes to regard everything and everyone as perfect.

110. *per me equidem,* 'as far as I am concerned', cf. e.g. Cic. *Acad.* ii.93 *per me vel stertas licet.* For *equidem* used other than with *ego,* cf. 5.45, K-S, i.806f., L-H-S, 174.

alba, 'good, desirable', a meaning suggested either by the metaphor of turning black to white (Mayor on Juv. 3.30) or by the figurative marking of what is desirable with white (5.108n.).

111. *nil moror,* the legal formula used for dropping a charge and dismissing the accused: see *OLD*, s.v. 2, Bramble, *Persius,* 134 n.1.

euge omnes, omnes bene: The punctuation is first adopted by Buecheler, *Kl. Schr.*, iii.111, who takes *bene* to be congratulatory, like *euge,* cf. K-S, i.274. The older edd. set the comma after the second *omnes,* and take *bene* with *mirae* following, *euge omnes omnes* being a single thought. But Buecheler's approach results in slightly more pointed Latin. For *euge,* see 49n.

res of people looks like an extension of the formulaic *rerum* applied to people, cf. e.g. Hor. *Sat.* i.9.4 *dulcissime rerum,* Ov. *A.A.* i.213, *Met.* xii.502. P. is perhaps further influenced by the Greek χρῆμα.

112. *hoc iuvat?* recurs at Hor. *Sat.* i.1.78.

112-14. An analogy, placed in the interlocutor's mouth, illustrates society's view of the satirist: the latter is a mindless child, befouling the sanctity of Rome. For other mentions of such sacrilege, cf. e.g. Hor. *A.P.* 471, Petr. 71.8, Juv. 1.131, Plut. *Mor.* 1045A.

112. *'veto quisquam faxit oletum',* i.e. because the place is sacred. For the construction of *veto* with a subjunctive, cf. e.g. Hor. *Carm.* iii.2.26, Tib. ii.6.36. *faxit* as the subjunctive of *facio* is archaic: see

the distribution at *TLL,* vi.1.83.40ff. *oletum* may be a further archaism: it is recorded elsewhere only in Festus, 221 (L.) *Veranius: 'sacerdotula in sacrario Martiali fecit oletum'.*

113. *pinge duos anguis,* a difficult idea. There seems to be a connexion with *genii,* cf. Serv. on *Aen.* v.85 *nullus locus sine genio qui per anguem plerumque ostenditur,* and Jahn refers to an ophidian painting and inscription on a wall where Titus' baths stood. Perhaps snakes were an established sign forbidding desecration or pollution.

sacer est locus, cf. Calp. Sic. 2.55 *ite procul — sacer est locus — ite profani.*

114. *discedo*: Somewhat disconcertingly, P. himself appears in the analogy, heeding the warning given to boys to urinate elsewhere. A similar procedure is adopted at Hor. *Ep.* i.16.35 *'pone, meum est' inquit: pono tristisque recedo,* where a command apparently directed at a self-deluding type is unexpectedly obeyed by the poet. Horace, however, intrudes into a literal sequence, P. into a figurative one.

114-18. P. finally makes a serious response to the interlocutor's warning (107-10) against writing satire: he appeals to the precedent of Lucilius and Horace. For this means of self-justification, cf. Hor. *Sat.* ii.1.62-74, Juv. 1.153-4.

114-15. P.'s characterisation of Lucilius recalls the latter's liking for invective and his censure of people by name (ὀνομαστὶ κωμῳδεῖν), whatever their rank, cf. Hor. *Sat.* ii.1.69 *primores populi arripuit populumque tributim.*

114. *secuit,* 'censured, abused', an extension modelled on the analogy of the partial synonym *laceravit,* frequent in this sense (48n.). Edd. tend to understand the verb as 'lash', i.e. 'verbere secuit', but the assumption is far from obvious.

115. *te Lupe, te Muci*: The apostrophe is for metrical reasons (6.18n.). *Lupe* is L. Cornelius Lentulus Lupus, consul in 156 B.C., censor in 147 and *princeps senatus* in 131: see Münzer, *R-E,* iv.1386.68ff. He is mentioned as a Lucilian target at Hor. *Sat.* ii.1.68. *Muci* is P. Mucius Scaevola, praetor in 136 B.C. and consul in 133: see Kübler, *R-E,* xvi.425.47ff. He appears in the Lucilian quotation at Juv. 1.154 *quid refert dictis ignoscat Mucius an non?.*

genuinum fregit, 'broke his molar', a violent expression designed probably to reflect the tone of Lucilius' satire. It may be explained as a graphic extension of *mordax* meant in the transferred sense of

'snarling, snappish' (e.g. Hor. *Sat.* i.4.93) but treated as if literal, 'biting'. There may also be the suggestion of a canine image: Bramble, *Persius,* 152, notes that the dog elsewhere represents a critical nature, cf. Hor. *Sat.* ii.1.85, Lucian, *bis accus.* 33. The precise relevance of Hor. *Sat.* ii.1.77-8 *fragili quaerens illidere dentem / offendet solido,* adduced by some edd., is uncertain.

116-18. P. draws Horace as a more subtle satirist than Lucilius, and possessed of a milder tone. 116-17, with its mention of Horace's friends, clearly relates to the *Epistles,* and 118, in which the populace is said to be derided, to the *Satires.* The two references are conflated: the appositional character of 118 does not imply that censure of the populace is closely bound up with censure of friends. However, N. Rudd, *The Satires of Horace,* 155, takes all three lines to refer to the *Satires*: he explains that friends laugh at Horace's criticism of the public, and then realise that their own faults are being discussed. The view is misguided. For conflations in P., cf. *Prol.* 2-3, 2.1n., 5.4.

116. *vafer,* 'artful', is complimentary.

117. *admissus* sc. 'into one's breast', i.e. 'once read'.

circum praecordia ludit, 'frolics about the heartstrings', i.e. Horace's moralising is light-hearted but meaningful. The expression is a mild oxymoron. *lūdit* may contain a reference to Horace's own description of his poetic activities, cf. *Sat.* i.4.139, 10.37.

118. P. echoes Hor. *Sat.* i.6.5-6 *naso suspendis adunco / ignotos.* See also 40n.

callidus ... suspendere, 3.51n.

excusso ... naso, 'from his cleared nose'. For *excusso,* cf. Quint. xi.3.80 *nares ... impulso subito spiritu excutere.* A 'cleared nose' indicates shrewdness, cf. Hor. *Sat.* i.4.8 *emunctae naris,* Phaedr. iii.3.14.

119-23. Given the satiric tradition, P. will speak out in his turn, but only secretly.

119. *me* is emphatic.

muttire, 'mutter', may suggest 'a quiet spirit against more adventurous predecessors' (Bramble, *Persius,* 136), but more definitely indicates the manner in which P.'s *opertum* (121) is communicated. The verb is confined to the lower poetic genres before ecclesiastical Latin.

nec clam?, i.e. 'ne clam quidem?'. *nec* or *neque* for *ne ... quidem* is occasionally in archaic Latin, but Cicero is first to use it with any

kind of frequency. It is then freely admitted by the Augustans and later writers. See L-H-S, 449f.

nec cum scrobe?, 'not even with a ditch?', foreshadows P.'s adaptation of the Midas legend (121n.).

nusquam?, an apparently despairing final question. But as noted by J. G. Griffith, *H*, 98 (1970), 60 n.2, *nusquam,* if written without a question-mark, stands apart from the foregoing questions and anticipates the interlocutor's answer. Either punctuation seems possible.

120. *hic tamen infodiam,* 'yet here I will bury it', i.e. P.'s book (*libelle*) will be entrusted with the secret. The book automatically reveals it, so that 'the burial is a sham' (Bramble, *Persius,* 136). *infodiam* recalls the story of Midas (121n.).

vidi, vidi, a legal turn used by witnesses in court, cf. e.g. Juv. 7.13 *si dicas sub iudice 'vidi',* 16.30. For the repetition, see 11n.

libelle: P. may have been moved to adopt his book as confidant by Horace's characterisation of Lucilius at *Sat.* ii.1.30-1 *ille ... arcana ... / credebat libris.*

121. *auriculas asini quis non habet?*: P. finally reveals what he began to reveal at 8. He takes over the legend of King Midas of Phrygia, who judged Pan's outlandish music to be better than Apollo's. The latter punished Midas by giving him the ears of an ass. Only his barber discovered the truth about Midas' ears, and whispered the secret into a ditch he had dug. But reeds grew from the ditch and spread abroad the secret. See Ov. *Met.* xi.92-193, Petr. *Carm.* 28 (Buech.). In the role of Midas' barber, P. buries his secret in his book: everyone has ass's ears. Like Midas, everyone at Rome is incapable of sound aesthetic judgement. In particular, P. is hitting at the general lack of good literary taste. His book, like the ditch, fails to keep the secret.

According to the scholiast and *Vita,* P. originally wrote *Mida rex,* for which *quis non* was later substituted so as to expel what might be construed as an allusion to Nero. Admittedly, *vidi, vidi* (120) would go better with *Mida rex habet* than with *quis non habet.* But *quis non* picks up line 8, and it is more effective if everyone at Rome is indicted, not merely Nero or a type.

hoc ... opertum, a secret which, as in Midas' case, does not remain one for long.

122-3. The lines partly resemble Petr. 52.4 *meum intellegere nulla pecunia vendo.*

122. *hoc ridere meum,* 'this joke of mine'. For the infinitive, see 9n.

tam nil, 'such a trifle': see *OLD*, s.v. *nihil* (8).

122-3. *nulla tibi vendo / Iliade*: P. sets a higher value on his satire than on a turgid epic. *Iliade* recalls 50.

123-34. P.'s foregoing assertion of satire's superiority over the enormously popular *Iliade* (123) prompts the wish for a refined readership. The question *quis leget haec?* (2) is belatedly answered. P. lists the kind of readers he wants and the kind he rejects. The procedure and lay-out, with its contemptuous final dismissal, resembles Hor. *Sat.* i.10.78-92. The ultimate model may be Lucil. 592(M). *Persium non curo legere, Laelium Decumum volo.* Whereas Horace's readership is composed largely of literary figures, P. demands only that his readers be free of certain character defects as revealed by their sense of humour.

123-5. P. asks for readers who have acquired a taste for Old Comedy. The literary connexions between Old Comedy and Roman satire are discussed at Hor. *Sat.* i.4.1-8. But in suggesting that to appreciate one genre is to appreciate the other, P. takes a different line from Horace.

123-4. The trio of Old Comedians, Cratinus, Eupolis and Aristophanes, reappears at Hor. *Sat.* i.4.1, Vell. i.16.3, Quint. x.1.66.

123. *audaci,* 'fierce', suggests outspokenness, cf. Hor. *Sat.* i.4.5.

adflate, 'inspired by', cf. Virg. *Aen.* vi.50 *adflata est numine.* For the 'predicative' vocative, see 3.28n.

124. *iratum* denotes the writer's invective.

praegrandi ... sene, Aristophanes (123-4n.). The adjective indicates the poet's genius, *sene* his status as one of the ancients, cf. e.g. Hor. *Sat.* ii.1.34.

palles: Casaubon notes the two possible interpretations. The easier approach is to take the verb in its established sense of 'grow pale through fear of' (5.184n.). In perusing Eupolis, the reader is supposed actually to experience and fear the 'anger' (*iratum*) of that poet. Alternatively, the verb means 'grow pale over', i.e. through studying, a novel extension. The pallor of study is a commonplace (5.62n.), but *palles* transitive implying 'study' would be unparalleled.

125. *decoctius,* lit. 'more boiled down', suggests, as Jahn says, that P.'s work is more concentrated and less diffuse than Old Comedy.

126-33. P. rejects in his readers parochialism, cruelty, self-importance and ignorance. The distinction between liberal and illiberal humour is established by Aristotle and frequently subscribed to later on: see Bramble, *Persius,* 190ff.

126. *inde* is to be taken closely with *vaporata,* i.e. 'with ear warmed from reading Old Comedy'.

vaporata ... aure apparently refers to the cleansing of ears by steaming. The cleansed ears signify understanding (5.86n.).

ferveat is ambiguous, denoting enthusiasm and also taking on something of the heat of *vaporata.*

127. *non hic qui,* a mild anacoluthon. P. continues not from the actual words of the previous line but from the notion it may be said to contain, namely 'let my reader be he who has had his ear warmed by Old Comedy'. For similar ellipses of thought, cf. 13, 5.17, 153.

in crepidas Graiorum ludere, an instance of low wit. For gibes at Greek sandals, see Nisbet on Cic. *Pis.* 92.3, p. 194. *in ... ludere* is probably to be explained as a conflation of 'crepidas ludere' and 'in crepidas iocari' (2.1n.). The possibility that it is bold tmesis for *illudere* is remote.

128. Contrast the mockery of physical deformity with Arist. *Eth. Nic.* iii.5.15 οὐθεὶς γὰρ ἂν ὀνειδίσειε τυφλῷ φύσει ἢ ἐκ νόσου ἢ ἐκ πληγῆς ἀλλὰ μᾶλλον ἐλέησαι, Cic. *de Or.* ii.246.

sordidus, presumably 'mean-minded'.

129. *Italo* denotes a provincial as opposed to a metropolitan office, and so implies obscurity.

supinus, 'proud', an unusual variation on *resupinus,* for which cf. Ov. *Met.* vi.275, Sen. *Ep.* 80.7.

130. The line is imitated at Juv. 10.101-2 *vasa minora / frangere pannosus vacuis aedilis Ulubris.*

heminas properly means measures of about half a pint. But here it clearly means vessels of that capacity. The extension is unparalleled, and seems based on the analogy of *urna, amphora,* etc.

Arreti, in Etruria, specifies *Italo* (129).

aedilis: The aediles at Rome had the same task, cf. Cic. *Fam.* viii.6.5.

iniquas, regularly of weights and measures which are more or less than what is correct: see *OLD,* s.v. 4b.

131. For the drawing of geometrical figures in sand, see Pease on Cic. *N.D.* ii.48.

abaco ... et ... in pulvere: *abaco* is probably the sand-table on which mathematical calculations and shapes were written, cf. Apul. *Apol.* 16 *si ... abaco et pulvisculo te dedisses.* P.'s expression would thus be hendiadys. But if *abaco* means a counting-board, then it is separate from *pulvere,* which must be the dust on the ground where geometrical diagrams are drawn, cf. e.g. Cic. *N.D.* ii.48 *eruditus pulvis.* However, 'numbers on a counting-board' is a strange idea, since no numbers but merely counters are found on a counting-board.

secto is transferred from *metas.*

metas, 'cones', is used only here in the context of geometry.

132. *scit risisse,* 'has the discernment to laugh' (Conington), a facetious collocation. The perfect infinitive for the present is common in Latin poetry and results from metrical considerations. Other instances in P. are at 42, 91, 2.66, 4.7, 17, 5.33, 6.4, 6, 17, 77.

vafer, sarcastic, recalls the epithet applied to Horace at 116.

133. P. adapts Hor. *Sat.* i.3.133-4 *vellunt tibi barbam / lascivi pueri,* replacing Horace's hostility towards the philosopher with sympathy. For the beard-pulling gesture, see 2.28n.

petulans, 12n.

nonaria occurs only here and is of doubtful meaning. The scholiast explains, *meretrix, quia ... a nona hora prostabant.* Alternatively, *OLD* notes, 'a "Nones-girl", i.e. a slave-girl celebrating the Nonae Caprotinae', a holiday when slave-girls were granted special freedom. A choice between the two views cannot be made with certainty.

134. P. scornfully dismisses those mentalities incapable of appreciating his poetry. The precise sense of the line is not easily determined. *edictum* may mean 'play-bill', cf. Sen. *Ep.* 117.30 *edictum et ludorum ordinem perlegit,* in which case P. may mean that philistines check the programme in the morning and go to their choice of play in the afternoon; *Callirhoen* would then be the title of a lightweight comedy or mime. Some edd., however, take *edictum* as the praetor's edict and *Callirhoen* as a poem in the same vein as *Phyllidas, Hypsipylas* (34). Presumably, the idea would then be that

any sort of literature, even the praetor's edict, is deserved by the mindless rabble. The difficulty here is that *mane* and *post prandia,* which obviously suggest a sequence, are rendered pointless. The first interpretation is preferable, but not certain.

SATIRE TWO

1-5 *Celebrate your birthday, Macrinus, and pray openly, unlike many men.* 6-14 *Silent, impious prayer is the usual practice in temples.* 15-16 *Preparation for such prayers is ritual ablution.* 17-23 *Say to Staius what you say to the gods, and he will be shocked.* 24-30 *Your impiety has not been pardoned merely because you are not struck by lightning or because you offer sacrifices.* 31-40 *An old woman's prayers on behalf of an infant should be refused by Jupiter.* 41-51 *Prayers for health and wealth are made futile by the worshipper's conduct.* 52-60 *Man's lust for gold has led him to honour the gods with it.* 61-70 *The use of gold in temples reflects men's values; the gods cannot enjoy gold.* 71-5 *Offer the gods a pure heart.*

1-5. The poem is introduced by an abbreviated birthday address to Macrinus. Nothing is known of the addressee beyond the information provided by the scholiast: *alloquitur Macrinum hominem sane eruditum et paterno se affectu diligentem, qui in domo Servilii didicerat, a quo agellum comparaverat indulto sibi pretio aliquanto.*

1. *hunc ... diem* recalls Tib. i.7.1 *hunc cecinere diem Parcae,* the start of a birthday poem.

diem numera meliore lapillo, a conflation of 'diem signa meliore lapillo' and 'diem numera inter laetissimos'. Two semantically similar but linguistically separate expressions are combined, cf. 1.60, 127, 2.45, 3.3, 15, 30, 4.7, 20, 5.153, 6.67. These instances are to be distinguished from conflations of two semantically distinct ideas, cf. 2.47, 61, 3.41, 59, 81, 4.8, 15-16, 45, 5.60, 93-4.

meliore lapillo, 'with the more auspicious stone' (*TLL*, ii.2093.61), cf. Mart. ix.52.4-5 *felix utraque lux diesque nobis / signandi melioribus lapillis,* 5.108n.

2. '(This day) which adds to your credit the years as they slip by.' The line serves to explain *hunc ... diem* (1) as 'birthday': a complete year of life has passed with the arrival of each birthday. But while *hunc ... diem* can only mean 'this particular day, today' in line 1, it undergoes a shift in scope when related to line 2, where it is explained as Macrinus' birthday as it recurs annually.

labentis ... annos is suggested by Hor. *Carm.* ii.14.2 *labuntur anni,* where the tone, in contrast to P.'s, is melancholic.

apponit is an echo of Hor. *Carm.* i.9.14-15 *quem Fors dierum cumque dabit lucro / appone* and ii.5.13-15 *currit enim ferox / aetas et illi quos tibi dempserit / apponet annos.* As is clear from *candidus* and *meliore lapillo* (1), P.'s *apponit* contains the idea of advantage or benefit, cf. Hor. *Carm.* ii.5.15, though precisely what advantage is not specified: it may be a matter of years of life lived or increasing wisdom with the passing of time.

The variant *apponet* is inferior on several counts. There is no reason why the addition of years by birthdays should be restricted to the future. The cause for a birthday celebration would not be immediate. The future tense, as noted by R. G. M. Nisbet, 'Persius', 70 n.12, lends P.'s words an inappropriate air of prophecy.

candidus, 'happy', cf. e.g. Tib. i.7.63-4 *at tu, natalis multos celebranda per annos, / candidior semper candidiorque veni,* Ov. *Tr.* v.5.13-14 *optime natalis! quamvis procul absumus, opto / candidus huc venias.* Jahn mentions the Greek metaphor λευκὴ ἡμέρα (e.g. Aesch. *Pers.* 301).

3. *funde merum genio*: On his birthday, a Roman honoured his *genius,* or life spirit, with bloodless sacrifices which included wine, cf. Tib. i.7.50, ii.2.8, Ov. *Tr.* v.5.12, Schmidt, *R-E,* vii.1143.8ff. *funde* is a technical term, cf. Serv. on *Aen.* vi.244 *fundere est supina manu libare, quod fit in sacris supernis.*

3-5. P. moves easily onto birthday prayers, cf. e.g. Tib. ii.2.9-10, Ov. *Tr.* iii.13.18. Macrinus' birthday wishes are said to be irreproachable, other men's are not. This part of the birthday address paves the way for the main body of the poem.

3. *prece ... emaci,* probably 'with an acquisitive prayer', a *iunctura acris* created by enallage. *emax* literally means 'fond of buying', cf. Cato, *Agr.* ii.7 *patrem familias vendacem non emacem esse oportet,* but here it seems reasonable to postulate its use in a slightly extended or weakened sense. The adjective is transferred from *tu,* and *non* refers to it as well as to *poscis*: Macrinus is not acquisitive and so has no need for secretive prayers, sc. that ask for wealth.

Edd. usually understand the phrase as 'a prayer that offers payment for its fulfilment' and compare Plato, *Euthyphro,* 14E ἐμπορικὴ ἄρα τις ἂν εἴη ... τέχνη ἡ ὁσιότης θεοῖς καὶ ἀνθρώποις παρ' ἀλλήλων. But this view strains the Latin, while 'barter' in Plato lacks pejorative overtones. Moreover, the offer of payment to the gods for prayers answered was regular practice in religious rituals, and the ancients saw nothing disreputable in it.

4. *seductis ... divis,* a *iunctura acris.* The representation of the gods as 'having been taken aside' is an incongruous extension of the simple idea that they are addressed out of earshot of other men. Edd. are wrong to compare Sen. *Ep.* 40.1 *nec exorandus aedituus, ut nos ad aurem simulacri, quasi magis exaudiri possimus, admittat,* since the underlying notions in P. and Seneca differ, and P. at this point is talking not of temples and statues but of divinities in the abstract.

5. In contrast to Macrinus, most men make birthday offerings silently.

at bona pars procerum varies Hor. *Sat.* i.1.61 *at bona pars hominum.* Presumably, *proceres* are mentioned because Macrinus is one of them. For *bona pars,* here colloquial and punning, see Brink on Hor. *A.P.* 297.

tacita ... acerra, lit. 'with a silent censer', is a *iunctura acris* created by enallage: *tacita* is transferred from *bona pars. acerra,* properly the casket containing sacrificial incense (Vinet, D-S, i.22), is used metonymically for *ture,* cf. Virg. *Aen.* v.745, Mart. x.24.5. For incense sacrifice on birthdays, cf. Tib. i.7.54, ii.2.3, Ov. *Tr.* v.5.11, Mart. x.24.4-5.

libabit, 'gnomic' future (L-H-S, 310), is a choicer reading than the variant *libavit,* which would be 'gnomic' perfect. *libo* may be constructed with an accusative of what is offered or, as here, an ablative, cf. Tib. i.10.21 *seu quis libaverat uva.* Cognate verbs, such as *lito* and *sacrifico,* exhibit similar alternative constructions (K-S, i.384f.).

6-14. Prayers were normally spoken aloud by the Romans, and Stoics and others put the worst interpretation on inaudible supplication, cf. Hor. *Ep.* i.16.59-62 (on 8-14n.), Luc. v.104-5, Sen. *Ep.* 10.5, *Benef.* ii.1.4, vi.38.5, Mart. 1.39.5-6, S. Sudhaus, *ARW,* 9 (1906), 185-200.

6-7. P. expands his theme from silent prayer on birthdays to silent prayer as an everyday practice. For the movement of thought, cf. 6.13-17.

6. *murmur* is often used of inaudible prayer, cf. 9, *TLL,* viii.1676.82ff.

humilis ... susurros, 'low-pitched whispers'. The adjective is used in an extended sense based on the analogy of the partial synonym *demissus* (1.48n.). It is tautological, since it describes what is itself low-pitched: see 4.14n. For *susurros* of prayer, cf. e.g. Luc. v.104, Sen. *Ep.* 10.5.

8-14. A hypocritical audible prayer is followed by specimens of silent prayer. The framework of the lines is modelled on Hor. *Ep.* i.16.59-62 *'Iane pater!' clare, clare cum dixit 'Apollo!' / labra movet metuens audiri: 'pulchra Laverna, / da mihi fallere, da iusto sanctoque videri, / noctem peccatis et fraudibus obice nubem'.*

8. *'mens bona, fama, fides'*, sc. 'mihi contingant'. The hypocrisy is dispensed with at Petr. 88.8 *ac ne bonam quidem mentem aut bonam valetudinem petunt.* For the *mens bona* prayer, cf. Sen. *Ep.* 10.4 *roga bonam mentem, bonam valetudinem animi, deinde tunc corporis,* Juv. 10.356 *orandum est ut sit mens sana in corpore sano* (with Mayor's n.). *fama* and *fides* are less common wishes than *mens bona* but clearly as worthy as the latter.

clare is from Hor. *Ep.* i.16.59 (8-14n.).

hospes, 'stranger' (*OLD*, s.v. 4).

9. *introrsum,* i.e. 'within himself', cf. Sen. *Benef.* ii.1.4 *intra nosmet ipsos precari.*

sub lingua, a vivid and probably unparalleled phrase, expanding the colourless *introrsum*, cf. 5.91.

9-14. The form and content of these impious prayers are partly based on the foolish prayers at Hor. *Sat.* ii.6.8-13 *'o si angulus ille / proximus accedat, qui nunc denormat agellum!' / 'o si urnam argenti fors quae mihi monstret, ut illi, / thesauro invento qui mercennarius agrum / illum ipsum mercatus aravit, dives amico / Hercule!'.* Cf. also Petr. 88.8 *statim antequam limen Capitolii tangant, alius donum promittit, si propinquum divitem extulerit, alius, si thesaurum effoderit, alius, si ad trecenties sestertium salvus pervenerit,* Lucian, *Icar.* 25 ὦ θεοί, τὸν πατέρα μοι ταχέως ἀποθανεῖν ... εἴθε κληρονομήσαιμι τῆς γυναικός, εἴθε λάθοιμι ἐπιβουλεύσας τῷ ἀδελφῷ.

9-12. *o si ... o si ... utinam,* cf. G. Appel, *De Romanorum precationibus,* 136-7.

10. *ebulliat* sc. *animam,* 'die'. *animam ebullio* occurs at Sen. *Apoc.* 4.2, Petr. 42.3, 62.10, but only here with ellipse of *animam.* It is clearly a slang expression, perhaps in vogue only during Nero's time, as observed by A. Treloar, *Glotta,* 47 (1969), 264-5. The phrase is an apparent variation on such usages as *animam efflo, exhalo,* and the image it denotes is said by the scholiast to be of bubbles (*bullae*) losing their air, i.e. bursting. The proximity of Petronius' phrase at 42.3 to *utres inflati ambulamus* and *nos non pluris sumus quam bullae* (42.4) suggests that the scholiast is right.

ebulliat scans as a molossus. The synizesis is disputed by L.

Mueller, *De re metrica*², 299, but no other reading is acceptable. Mueller's alternatives *ebuliat* and *ebullet* involve unrecorded forms, and the best-attested MS reading *ebullit* is indefensible.

patruus: Perhaps his death is sought because he is making life hard for the worshipper (1.11n.).

praeclarum funus, so-called 'Satzapposition' (L-H-S, 429f.): the phrase stands in apposition to the preceding sentence. The point of the expression is seen by Koenig, who paraphrases 9-10 as, 'o si patruus moriatur, ut in pompa funebri magnificentissima meam erga illum pietatem declarare possim!'.

10-12. For the prayer, cf. 9-14n., Lucian, *Nav.* 20. P. drastically abbreviates Hor. *Sat.* ii.6.10-13, while 'the thud of the pot is a vivid elaboration of P.'s own' (Nisbet, 'Persius', 50).

11. *seria* is usually a container for oil, wine or food: see Hilgers, *Gefässnamen,* 276-7.

11-12. *dextro / Hercule* varies the epithet but retains the *iunctura* of Hor. *Sat.* ii.6.12-13 *amico / Hercule.* For Hercules in this context, cf. ps.-Acro *ad l. Hercule qui praeesse thesauris dicitur,* Haug, *R-E,* viii.588.51ff.

12-14. The situation arises out of *tutela legitima* (Sachers, *R-E,* viiA.1505.59ff.). A man has died leaving as heir his son who is below the age of puberty. Because the father has not specified a guardian in his will, the child's nearest blood relation on the father's side (*agnatus*) becomes the guardian, and is himself legal heir to his ward's inheritance.

12. *proximus heres* is P.'s variation on the technical *secundus heres* (*TLL*, vi.3.2648.6ff.).

13. *inpello,* 'I press upon', an extension based on the analogy of the partial synonym *premo* (1.48n.).

expungam, 'obliterate', normally refers to the cancelling of a debt, and P.'s use of it in the context of a will may be an innovation.

13-14. Koenig rightly explains that the worshipper pretends his prayer for his ward's death is well-intentioned: the *pupillus* leads such a sickly life that death will be a welcome release for him. The idea is not that the *pupillus* is already half-dead, as Conington seems to think, because the afflictions mentioned are not obviously fatal.

13. *scabiosus* is a rare word (5.74n.). For *scabies,* H. Lackenbacher, *WS,* 55 (1937), 131 cites Celsus, v.28.16A *cutis rubicunda, ex qua pusulae oriuntur ... exit ex quibusdam sanies, fitque ex his continuata exulceratio pruriens ... quo asperior est quoque prurit magis, eo difficilius tollitur.*

13-14. *acri / bile* is a translation of πικρόχολος, for which cf. e.g. Galen, xviiA.350 (K.).

14. *tumet,* 5.145n.

Nerio iam tertia conditur uxor, 'Nerius is burying his third wife'. The statement has ambiguous implications. On the one hand, it may be taken as a continuation of the preceding prayer. The worshipper, who longs to rid himself of his ward and so enjoy the latter's inheritance, reminds the gods, or ponders the fact, that he is asking for a mere fraction of Nerius' good fortune. On the other hand, the words may be a fresh prayer taking the form of an isolated observation: following Nerius' example, the worshipper would like to do away with his own wife. Either interpretation seems possible.

The variant *ducitur* is inferior. The sense that Nerius is taking a third wife is unsatisfactory whether as a continuation of the preceding prayer or as a new observation. Conington is unjustified in deducing from *ducitur* that Nerius has buried his second wife.

Nerio is a usurer at Hor. *Sat.* ii.3.69, and it is perhaps because of this association with wealth that P. adopts the name here: Nerius would have obtained material benefit from the demise of his spouse.

15-16. The concomitant of such impious prayers is the assumption that religious purity is merely physical, not spiritual, and can be obtained from ablutions, cf. Diog. Laert. vi.42, Cic. *Leg.* ii.24 *animi labes nec diuturnitate evanescere nec amnibus ullis elui potest.*

15. *sancte,* referring to the manner of evil prayer and viewed as the result of bodily lustration, is ferociously sarcastic.

Tiberino ... gurgite is a type of locution greatly favoured by the higher kinds of poetry, cf. e.g. Cat. 65.5 *Lethaeo gurgite,* Virg. *Aen.* xi.913 *gurgite ... Hibero,* Ov. *Met.* v.504 *Stygio ... gurgite,* Luc. ix.1023 *Niliaci ... gurgitis.*

16. *mane* is again the time for ritual bathing in the Tiber at Hor. *Sat.* ii.3.291, Juv. 6.523.

bis terque, 'several times', as opposed to *bis terve,* 'two or three times at most' (Brink on Hor. *A.P.* 358).

noctem ... purgas, lit. 'you clean away the night', a *iunctura acris. noctem* is metonymy for three traditional polluting factors: sleep (e.g. Prop. iii.10.13, Serv. on *Aen.* viii.69), dreams (Smith on Tib. i.5.14) and sexual intercourse (Tib. ii.1.11-12, Ov. *Am.* iii.7.53-4, Appel, *De Romanorum precationibus,* 186). But its combination with *purgas* does violence to the licence of metonymy.

17-23. P. elaborates a corollary of the theme of silent prayer, that while men avoid revealing their evil aspirations to other men, they unhesitatingly make them known to the gods, cf. e.g. Sen. *Ep.* 10.5 *et quod scire hominem nolunt, deo narrant,* Plut. *Mor.* 413B. P.'s argument is that the worshipper's requests to the gods, if revealed even to a morally destitute man like Staius, would provoke a horrified reaction. As Conington says, line 20 is presumably sarcastic, being designed to overcome any hesitation (19) about the relative stations of Jupiter and Staius. It therefore suggests that Staius is adept at swindling, if not murdering, *pupilli.* However, one of the very things which is supposed to shock Staius is a prayer for the death of a *pupillus* (12-14). This clash of ideas seems irreconcilable. Staius does double duty. He serves to show the worshipper's low opinion of Jupiter (17-20); and he gives some idea of Jupiter's affronted reaction to impious prayers (21-3). Each thought is in itself straightforward, but their juxtaposition results in some illogicality.

17. *scire laboro* recurs as a line-ending at Hor. *Ep.* i.3.2.

19. *cuinam? cuinam?,* 1.11n.

21. *aurem inpellere* seems more at home in the higher poetic genres, cf. Virg. *Georg.* iv.349, *Aen.* xii.618, Stat. *Th.* iv.801, v. 554-5, Sil. ii.580.

22-3. The language and thought are partly modelled on Hor. *Sat.* i.2.17-18 *'maxime' quis non / 'Iuppiter' exclamat simul atque audivit?.*

'o bone ... / Iuppiter!', cf. Sen. *Contr.* vii.1.15, ps.-Quint. *Decl.* 16.5 (p. 295 Lehnert), 16.9 (p. 298 Lehnert). The occurrence of the exclamation in declamatory writings suggests an emotive tone.

23. *sese ... clamet,* 'call out his own name'. For this sense of *clamo,* cf. e.g. Petr. 58.5 *Iovem Olympium clames. clamet* echoes the verb in 22, though the two usages differ.

24-9. Taking up the mention of Jupiter's displeasure (23), P. declares that this divine anger is real enough, even though the impious worshipper is not struck dead by lightning. The underlying idea is that thunderbolts cannot be considered weapons of divine wrath: they strike haphazardly, wasting themselves on deserted regions, blasting temples, killing innocent people and missing the impious (Pease on Cic. *Div.* ii.44). The argument is usually directed at the gods for one purpose or another, but P. turns it against any misguided beliefs the evil temple-goer may entertain.

24. *ignovisse putas*: For the omitted accusative, cf. K-S, i.700f.

ilex: The oak traditionally figures as one of the innocent targets of random thunderbolts, cf. Aristoph. *Nub.* 402, Lucian, *Iupp. conf.* 16. In addition, P. may be thinking of the *ilex* as sacred to Jupiter (Serv. on *Aen.* v.129): the worshipper draws comfort from the apparent fact that Jupiter chooses to destroy a sacred tree instead of him.

25. *sulpure* ... *sacro* is an ironically grandiose periphrasis for 'lightning', cf. Luc. vii.160 *aetherio* ... *sulpure* (also at Sil. x.167), Stat. *Th.* xi.17 *caelesti sulpure.*

discutitur, cf. Lucr. vi.418 *discutit infesto praeclaras fulmine sedes,* Liv. xlii.20.1, Sen. *Q.N.* ii.40.1.

tuque domusque: The collocation reflects the widely held belief that the consequences of a man's crimes affect his family and descendants: see Nisbet-Hubbard on Hor. *Carm.* i.28.30.

26-9. The lines appear at first sight to duplicate, in reverse order, the thought of 24-5, but 28-9 represent an advance on 24 *ignovisse putas?*. The worshipper may feel inclined to draw two distinct conclusions as a result of not being struck by lightning: first (24-5), that Jupiter has pardoned previous evil prayers; and second (26-9), that Jupiter is inviting their continuation.

26-7. For the nature of a *bidental* and its obscure etymology, cf. Schol. *bidental dicitur locus sacro percussus fulmine, qui bidente ab aruspicibus consecratur, quem calcare nefas est,* Porph. on Hor. *A.P.* 471 *id quod Iovis fulmine percussum est bidental appellatur. hoc expiari non potest. errant autem qui putant ab agna dictum bidental,* Non. 75 (L.) *Nigidius Figulus dicit bidental vocari quod bimae pecudes immolentur,* Wissowa, *R-E,* iii.429.47ff., C. O. Thulin, *Die etruskische Disciplin,* i.92ff.

26. *fibris ovium Ergennaque iubente,* i.e. 'the sheeps' entrails being favourable and at the bidding of Ergenna'. A zeugma is involved. The haruspex examines the sacrificial entrails and, satisfied that Jupiter is favourably disposed, pronounces the place confirmed as a *bidental.* P.'s compressed wording aims at a jocular effect.

Ergenna is a genuine Etruscan name, according to W. Schulze, *Zur Geschichte lateinischer Eigennamen,* 80. The scholiast writes that P. has concocted an Etruscan-sounding name, but since P. does not elsewhere appear to make up names, this is probably a mistaken view.

27. *triste ... bidental* echoes Hor. *A.P.* 471, the literary context of which has been changed to a moral one. Villeneuve notes that the use of *bidental* in apposition to a person (*iaces*) is very bold.

evitandum, cf. Hor. *A.P.* 471-2, Amm. Marc. xiii.5.12, Sid. *Carm.* 9.193.

iaces, i.e. as a buried corpse. Haruspices gathered up whatever had been struck by lightning and buried it on the spot, cf. Sen. *de Clem.* i.7.1, Luc. i.606-7.

lucis is apparently to be related to *ilex* (24), the worshipper having been caught by a thunderstorm while in a forest (Conington).

28. To pull a person's beard is a gesture of mockery, cf. 1.133, Sittl, *Gebärden,* 105.

stolidam ... barbam, 'stupid beard', a *iunctura acris* arising out of enallage: the adjective is transferred from *Iuppiter* (29). P.'s phrase is opposite in form, though not precisely in sense, to Hor. *Sat.* ii.3.35 *sapientem ... barbam.*

praebet, cf. Juv. 5.171-2 *pulsandum ... / praebebis ... caput.* Jupiter is represented as actually inviting further insult.

29-30 As an alternative to basing upon haphazard thunderbolts conclusions about divine unconcern or acquiescence, the impious worshipper may suppose he has won over the gods to his immoral purposes by sacrifices. For the idea of venal gods, cf. e.g. Plato, *Rep.* ii.365E-366A, *Laws,* xii.948C, ps.-Plato, *Alc.* ii.149E.

29. *quidnam est qua tu mercede,* a tautological juxtaposition of two practically synonymous phrases, namely 'qua mercede tu' and 'quidnam est quo tu'. Either is easy Latin, but the combination of elements from both results in a strongly pleonastic expression (3.29n.).

30. *emeris auriculas,* probably 'buy off the ears', *emeris* standing for *redimeris* (1.84n.), The idea is of bribing the gods to hear impious prayers without inflicting punishment on the worshipper. The more obvious meaning 'buy the ears' would most naturally suggest 'gain the attention', a sense that does not seem to fit perfectly in the immediate context.

pulmone et lactibus unctis: The contemptuous tone resembles Juv. 6.540-1 *ut veniam culpae non abnuat ansere magno / scilicet et tenui popano corruptus Osiris,* 10.354-5 *ut tamen et poscas aliquid voveasque sacellis / exta et candiduli divina tomacula porci.* Sacrifices are ridiculed at length in Lucian, *Sacr.* 1-3, 11-15, and their uselessness is elsewhere assumed, cf. Sen. ap. Lact. *Inst. Div.* vi.25.3, 71-5n.

31-40. A nurse's prayers for the infant in her charge are said to be better left unanswered. The transition is achieved by way of a contrast. In 17-30, P. censures the irreverent view that the gods may be mocked or bribed. Now he deals with the other extreme, the degeneration of excessive religious awe into superstition, a condition represented by the old nurse. The general situation established in 31-4, namely crone and babe, opens the way for the foolish and dangerous entreaties at 37-8.

31. *avia aut ... matertera*: Old women are proverbially superstitious (Pease on Cic. *N.D.* i.55).

metuens divum is meant as a translation of δεισιδαίμων, 'superstitious' (Conington), though similar phrases elsewhere carry no pejorative sense, referring instead to due reverence of the gods, cf. Ov. *Fast.* vi.259-60, *Met.* i.323, Liv. xxii.3.4. 'Fear' of the gods, in the sense of 'superstition', tends to be differently phrased, cf. e.g. Hor. *Sat.* ii.3.295 *timore deorum.* See 52-3n.

32-4. Edd. compare the sorcery at Petr. 131.3 *mox turbatum sputo pulverem medio sustulit digito frontemque repugnantis signavit [anicula].*

32. *frontem ... atque uda labella*: Saliva spread on the brow counteracts bewitchment, cf. Petr. 131.3 (last n.), ps.-Acro on Hor. *Epod.* 8.18 *lingua enim detersa fronte mulieres amputare se infantibus fascinum putant.* Presumably, the application of saliva to the lips, a rare procedure, serves much the same purpose, though the scholion on 31 may imply, quite plausibly, that *eloquium* is thereby ensured for the infant.

33. *infami digito,* i.e. the middle finger, called *infamis* also at Schol. on Juv. 10.52, *impudicus* at Mart. vi.70.5, *Priap.* 56.1, and *famosus* by Porph. on Hor. *Sat.* ii.8.26. These epithets reflect its obscene significance to the Romans (Sittl, *Gebärden,* 101ff.), and, in common with other obscene gestures and symbols, it was considered a potent defence against the evil eye (Sittl, 123).

digito et ... salivis, 'with spittle on her finger', hendiadys.

lustralibus ... salivis, an ironic collocation. The adjective normally belongs to the sphere of established religion, and its use with 'spittle' highlights the magical nature of the old woman's ritual. For the supposed curative and prohibitive powers of human saliva, cf. F. W. Nicholson, *HSCP,* 8 (1897), 23-40.

34. *expiat,* 'ensures against future misfortune', cf. Juv. 6.521.

urentis oculos, 'consuming eyes'. For *urentis,* cf. Plut. *Mor.* 680D-E. For the susceptibility of children to the evil eye, cf. Plut.

Mor. 680D, Plin. *N.H.* xxviii.39, ps.-Acro on Hor. *Epod.* 8.18 (32n.), Lact. *Div. Inst.* i.20.36.

inhibere perita: The construction occurs first at Virg. *Ecl.* 10.32, next here and then at Tac. *Agr.* 8.1.

35. *spem macram*: As noted by Housman, 848, the hope the *avia* entertains for the baby is lean because it is hungry and unsatisfied. The image is of cattle sent into a pasture to fatten themselves, cf. Juv. 14.146-9. The *avia* intends her unsatisfied hope to sate itself in the houses of the wealthy (36). The more common metaphor is of hope feeding a person (Fraenkel on Aesch. *Ag.* 1668), but for P.'s image, cf. Soph. *Ant.* 897 ἐν ἐλπίσιν τρέφω, Cic. *Cat.* 1.30 *spem Catilinae ... aluerunt,* Sen. *Cons. Sap.* 19.4 *hanc spem ... alite in animis.* Conington translates P. as 'the pinched little hope of the family', but Housman points out that babies are usually plump, and that *spem* in any case is not the babe but the old woman's hope for him.

36. *Licini ... Crassi,* names proverbial for wealth: see Otto, *Sprichw.,* 96, 193. For Licinus, a powerful *libertus* under Augustus, see Stein, *R-E,* xiii.501.50ff., and for Crassus, see Gelzer, *R-E,* xiii.295.53ff., F. E. Adcock, *Marcus Crassus, millionaire.* The two names are again linked at Sen. *Ep.* 119.9.

campos, 'estates', an extended meaning based on the analogy of the partially synonymous *agros* (1.48n.).

37-8. Modern Greek parallels for these prayers are adduced by W. R. Halliday, *CR,* 38 (1924), 169.

37. *optet* is a choicer reading than the variant *optent.* A verb is often in agreement with only one of two subjects, cf. K-S, i.45, L-H-S, 433.

rex et regina: 'King and queen' are rightly explained by M. Haupt, *Opusc.,* iii.570, as the stock figures of fairy tales, cf. Apul. *Met.* iv.28 *erant in quadam civitate rex et regina,* E. Fraenkel, *Plaut. im Plaut.,* 197. The old woman contemplates the kind of good fortune that happens in fairy tales. Conington's translation 'lord and lady' is misleading.

37-8. *puellae / hunc rapiant* is ambiguous. The verb may stand for *diripiant,* 'scramble for' (Conington), cf. Juv. 6.404 *quis diripiatur adulter.* Alternatively, Conington in his note and Haupt, *Opusc.,* iii.570-1, suggest that *rapiant* is used literally: girls are to bear him off, a meaning which, says Haupt, would be well-suited to the fabulous nature of the other two wishes. The latter interpretation seems marginally more attractive.

38. *quidquid calcaverit hic, rosa fiat,* cf. Claud. *Carm.* 30.89-91 *quacumque per herbam / reptares, fluxere rosae, candentia nasci / lilia.* Roses springing up underfoot are a sign of the gods' favour, cf. Calp. Sic. 4.107-11, C. Joret, *La rose dans l'antiquité,* 73.

39-40. The brutal conclusion stems from the idea that people, with the best of intentions, pray that what is undesirable be granted by the gods to their loved ones, cf. Sen. *Ep.* 31.2, 32.4, 60.1 *etiamnunc optas quod tibi optavit nutrix tua aut paedagogus aut mater? nondum intellegis quantum mali optaverint?*, 94.53-4, Juv. 10.289-345. It is at this single point in the poem that there appears, and then only by implication, the famous theme of the Vanity of Human Wishes, the belief that prayers when granted bring unforeseen grief (ps.-Plato, *Alc.* ii.141C-143A, Juv. 10).

40. *albata*: Spotless garments are required in religious ritual: see Appel, *De Romanorum precationibus,* 186.

41-51. Prayers for health and prosperity may be rendered futile by the worshipper's own conduct. The transition is achieved by way of a contrast (5.52-61n.): following the old woman's entreaties, P. mentions a genuinely worthy prayer (41) of which he approves (42).

41-3. A man prays for good health but eats unhealthy food, cf. Diogenes in Diog. Laert. vi.28, Democr. frag. 234 (Diels).

41. An obviously worthy prayer, cf. Hor. *Carm.* i.31.17-19, Sen. *Ep.* 10.4, Juv. 10.356, Lucian, *Nav.* 44.

42. *grandes patinae* recalls Hor. *Sat.* ii.2.95 *grandes rhombi patinaeque,* where, however, the question of ill-health is not raised.

tucceta, occurring first here and then in Apuleius, is apparently, like *canthum* (5.71), of foreign extraction, cf. Schol. *tucceta apud Gallos Cisalpinos bubula dicitur, condimentis quibusdam crassis oblita et macerata, et ideo toto anno durat. solet enim porcina eodem genere condita servari aut assaturarum iura.*

43. *Iovem ... morantur,* lit. 'delay Jupiter', a *iunctura acris. vota moror* is an established expression (Ov. *Her.* 18.95, *Met.* viii.71, Juv. 14.250), but *Iovem* metonymy for *vota* results in a graphic and abrasive collocation.

44-51. A man prays for wealth, but spends all his money on costly sacrifices.

44. *struere,* cf. Hor. *Sat.* i.1.35, Petr. 120.85.

Mercurium, i.e. 'the favour of Mercury'. For Mercury as the god of gain, cf. 5.112, 6.62, Plaut. *Amph.* 1ff., *Stich.* 404-5, Ov. *Fast.* v.689, Petr. 77.4.

45-6. *da ... / da,* a common form in prayers, cf. Hor. *Ep.* i.16.61, Virg. *Aen.* iii.85, Ov. *Fast.* v.689, Juv. 10.188, Appel, *De Romanorum precationibus,* 133-4.

45. *da fortunare penatis,* i.e. 'grant prosperity to my home'. The strained language arises from a characteristic fusion of two expressions, namely 'fortuna penatis' and 'da crescere penatis'. See 1n.

Because *fortuno* regularly means 'cause to prosper' and elsewhere has gods as its subject, Conington sees the subject of *fortunare* as *Penatis,* 'household gods', and its object as *me* understood. But for the worshipper to ask Mercury that the Penates make him prosperous is highly implausible. Mercury is the divine agent of material prosperity, while the Penates are mere tutelary deities of the household. *fortunare* must allude to the favour of Mercury.

46. *da pecus et gregibus fetum* recalls Hor. *Sat.* ii.6.14 (to Mercury) *pingue pecus domino facias,* though P. turns Horace's unobjectionable prayer into a foolishly vain one. In addition, P.'s language is more complex than Horace's. He probably means, 'grant that my flocks prosper and give offspring to my herds'. *da pecus* cannot mean simply 'grant flocks', since the point of the worshipper's prayer is to increase what he already has. It seems necessary to understand *fortunare* from 45, with *da* governing both an accusative-infinitive construction and an accusative object, *fetum.* The Latin is easier if *fortunare* is understood with *fetum* as well, and *gregibus* taken as dative of advantage, but the resultant sense, 'grant that my flocks prosper and that offspring prosper for my herds', is more stilted.

pecus et gregibus presumably refer to sheep and cattle, the two most obvious types of farm animal, both of which appear in the passage (44, 47, 49).

quo, pessime, pacto echoes Hor. *Sat.* ii.7.22 *quo pacto, pessime?,* Horace's sceptical words to his Stoic slave.

47. The line is an adaptation of Cat. 90.6 *omentum in flamma pingue liquefaciens.*

in flammas ... liquescant, lit. 'melt into the flames', an unusual expression resulting from the typical conflation of two ideas, namely 'melt' and 'run into the flames' (1n.). The simple variants *flamma* and *flammis* were prompted by the unexpected accusative.

iunicum, 'of heifers'. *iunix* is recorded first here and next in Nemesianus.

omenta seems to bear the extended meaning of 'belly fat', cf. 6.74. *omentum* occurs before the Empire only at Cat. 90.6, where it is used in the sense of 'intestinal membrane', cf. Plin. *N.H.* xi.204, and is characterised as *pingue.*

48. *opimo ... ferto,* a further expense. For *fertum,* cf. Festus, 75 (L.) *ferctum genus libi dictum quod crebrius ad sacra ferebatur.* It is an ancient and rare word, occurring elsewhere only in Cato, Fabius Pictor (ap. Gell. x.15.14) and the *Acta Fratrum Arvalium.*

50-1. A humorous climax to the passage. The worshipper's disillusionment is transferred to the last coin left alone in the money-chest: line 51 is παρὰ προσδοκίαν. The personification is partially reminiscent of Theocr. 16.8-12, where the poems return disappointed to their box after a fruitless fund-raising expedition.

51. *fundo ... in imo* may echo Hor. *Carm.* iii.11.26-7 *inane lymphae / dolium fundo pereuntis imo,* though the phrase is commonly found elsewhere in various contexts. For the implications of P.'s expression, cf. Hes. *Op.* 369 δειλὴ δ' ἐνὶ πυθμένι φειδώ, Sen. *Ep.* 1.5 *sera parsimonia in fundo est.*

52-60. Man's love of gold, says P., has mistakenly led him to honour the gods with it. The materialism inherent in the picture of the worshipper immediately before is made explicit at 52-4, which opens the way for what follows.

52. *creterras* is better than the variant *crateras. creterra,* commonly derived from Etruscan, is a much rarer form than *cratera,* a direct takeover of κρατήρ. As noted by W. V. Clausen, *CQ* n.s., 13 (1963), 85-7, Horace's use of *creterra* at *Sat.* ii.4.80, *Carm.* iii.18.7, is likely to have influenced P., while the common *crateras* is here (and elsewhere) a probable scribal insertion for the unfamiliar *creterras.*

52-3. *incusa ... / auro dona,* 'gifts embossed with gold'. As Casaubon notes, P. ignores the earlier sense of *incusa,* 'hammered into shape' (Virg. *Georg.* i.275), and instead uses the word as a translation of ἐμπαιστά, 'embossed', cf. 31, 3.30. ἐμπαιστικὴ τέχνη is the art of fastening metal ornaments onto a metal base, often gold onto silver, cf. Sen. *Ep.* 5.3, Marquardt, *Privatleben,* 684. Hence Conington plausibly treats 52-3 as hendiadys, translating 'cups of silver, chased with ornaments of thick gold'.

pingui / auro, 'thickly laid gold'. The adjective is P.'s variation on the partially synonymous *crasso,* found in this sense at Luc. x.113 *crassum ... aurum,* Stat. *Th.* i.144.

53-4. The simple *sudes* is expanded into a grotesquely telescoped image of sweating and excited heartbeat: the heart is said to cause sweat to come from one's chest.

53. *laevo,* 'the left-hand side of' (*TLL,* vii.2.890.83ff.).

54. *laetari praetrepidum,* 'in a flutter of joy' (Conington). The adjective is first found here, and next in Suet. *Tib.* 63.1, *Nero.* 41.2, where it means 'very fearful'. P.'s use suggests the idea of palpitation, cf. 3.88, Ov. *Met.* i.554 *trepidare ... pectus,* xiii.945 *trepidare intus praecordia.* The prefix *prae-* is probably intensifying, cf. 1.14 *praelargus.* Conington explains the adjective as 'overhasty', but such a notion is quite misplaced in the context. P.'s construction of *praetrepidum* with an infinitive may have been prompted by Hor. *Carm.* ii.4.23-4 *trepidavit aetas / claudere lustrum.*

55-60. Stoics and others condemn the use of gold in the sphere of religion, often, as at 59-60, by way of an unfavourable contrast with ancient clay, which represents simplicity and piety, cf. Luc. ix.519-21, Sen. *Cons. Helv.* 10.7, *Ep.* 115.11-12, Plin. *N.H.* xxxv.157-8, Juv. 11.116 (with Mayor's n.).

55-6. 'Hence it has come about that you smear the gods' faces with gold.' Most edd. understand *animum* or *animo* with *subiit,* but then 55-6 can only mean, 'hence it has occurred to you that you are smearing the gods' faces', which is nonsense. The lines cannot mean what edd. claim they mean, namely 'hence it has occurred to you to smear the gods' faces'.

55. *subiīt* may be explained either as the lengthening of a short syllable at the ictus of a foot before the main caesura or as naturally long, cf. e.g. Hor. *Sat.* i.9.21, Ov. *Met.* i.114.

auro ... ovato, 'gold displayed in an *ovatio*'. The past participle of *ovo* is after the analogy of *triumpho,* which is first used passively by the Augustans, cf. e.g. Ov. *Fast.* iii.732 *triumphato ... bove,* and then becomes fairly widespread (K-S, i.102). The disapproval contained in *ovato* is paralleled by D. Korzeniewski, *Gymnasium,* 77 (1970), 202 n.15, with *Culex,* 81-5. Nevertheless, the sense is complete without *ovato,* whose inclusion momentarily brings out a new facet of reproach.

The scholiast is seen in his worst light here. Deriving *ŏvato* from *ōvum,* he postulates a resemblance between sheets of gold and the membrane of an egg.

56. *perducis,* 'smear, spread over', a rare usage, but cf. Virg. *Georg.* iv. 415-16 *ambrosiae diffundit odorem, / quo totum nati corpus perduxit.*

56-8. D. Korzeniewski, *Gymnasium,* 77 (1970), 202 n.16, adduces the irony at Lucian, *Iupp. Trag.* 7, where Zeus' esteem of his fellow-gods varies according to whether their respective statues are made of gold, silver, ivory, bronze or stone.

56. *fratres inter aenos,* 'among their brazen fellow-gods' (Housman, 849). For *fratres* in the sense of 'fellow-gods', cf. Cat. 66.51-2 *mea fata sorores / lugebant,* where *sorores* means Berenice's other locks of hair, and Ov. *Tr.* i.1.107 *aspicies illic positos ex ordine fratres,* where the addressee is the first book of *Tristia* and *fratres* means Ovid's other books. Jahn argues that 'brazen brothers' means 'the gods' because statues of them were cast in bronze, but Housman notes that the phrase could only mean statues generally, not gods especially.

57. Two possible approaches to this difficult line suggest themselves. The slightly preferable one is to take the Latin literally: 'those who send dreams freest of phlegm.' This sense is highly problematical. The scholiast's explanation, *pituita pleni nihil veri somniant,* cannot be relied on: the idea that an absence or rather a normal amount of phlegm facilitates true dreams is elsewhere unknown and anyway quite absurd. The literal meaning of P.'s words involves an incompatible conflation of the widely believed divine origin of dreams and the scientific view that bodily humours cause certain dreams (e.g. an excess of phlegm leads to dreams about snow), cf. Hipp. vi.643ff.(L.), Galen, vi.832ff.(K.), xvi.219ff. Moreover, there looks to be no way of determining which gods have sent the 'phlegm-free' dreams, the receipt of which, in any case, does not seem an overwhelming cause for gratitude. From these considerations it may be reasonable to infer that P. is attributing to the ignorant worshipper a confused and incongruous view of divine favour, cf. 1.65-8.

Alternatively, P. may mean, 'those who send dreams by which we purge ourselves completely of phlegm'. *somnia ... purgatissima* would have to be taken as a *iunctura acris* created by enallage (5.14n.), *purgatissima* being transferred from *nobis* understood and used predicatively (cf. 5.148). The Latin is thus extremely difficult, but the sense easy. The reference would be to incubation. *somnia* would allude to healing dreams, and the former invalids may be

assumed to have slept in a temple of one of the healing gods, probably Asclepius, where they have learned to cure their phlegmatic condition. The gold would be awarded to those gods in whose temples the invalids slept. *aurea barba* (58) may conceivably point to Asclepius, the removal of whose golden beard by Dionysius was a famous episode (Pease on Cic. *N.D.* iii.83).

pituita is trisyllabic, cf. Hor. *Sat.* ii.2.76, *Ep.* i.1.108.

58. *aurea barba* is the standard mark of gods at Petr. 58.6, Suet. *Cal.* 52, but is not so regarded here.

59. *vasa Numae*: Numa's crude sacrificial vessels symbolise piety, cf. Cic. *N.D.* iii.43, *Parad.* 11, Juv. 6.342-5.

Saturnia ... aera, 'Saturnian bronzes', are presumably sacrificial vessels again. The adjective seems to be used loosely to imply 'simple' or 'primitive' rather than to denote the Golden Age, since bronze was not discovered till after the Silver Age. P.'s phrase is thus an oxymoron. *Saturnia* may be designed to link up with *Numae*: the reign of Saturn is identified with that of Numa at Calp. Sic. 1.64-5.

inpulit, 'has vanquished' (*OLD*, s.v. 5).

60. *Vestalis ... urnas* were of clay, cf. Ov. *Fast.* iii.14,Val. Max. iv.4.11. The phrase may tie in with *Numae* (59), the institution of Vesta's cult being traditionally attributed to Numa (Ogilvie on Liv. i.20.3).

Tuscum fictile: The adjective implies ancient simplicity, cf. Mart. xiv.98.2, Juv. 11.108. *fictile* as a noun appears first at Tib. i.1.38, and then frequently afterwards (*TLL*, vi.1.647.80ff.).

mutat, 'overthrows', an extension based on the analogy of the partial synonym *vertit* (1.48n.).

61-70. Gold may be esteemed by men, but it is futile to attribute our values to the gods.

61. *curvae in terris animae,* lit. 'bent souls on the earth', an apparent conflation of two distinct ideas (1n.), namely 'souls bent earthwards' and 'souls that belong on the earth'. The expression stems partly from the teleological explanation of man's upright posture, by which he is distinguished from beasts (Pease on Cic. *N.D.* ii.140). P. uses the idea figuratively, as at Plato, *Rep.* ix.586A-B, where men who lack philosophical wisdom are said to exhibit brutish proneness. But P.'s bold application of proneness to men's souls results in a *iunctura acris.* P.'s words also recall the belief

in the divine origin of the soul (next n.): P. denies the divinity of irreligious men's souls, implying that their true place is not heavenly in nature, but here on earth.

The variant *terras* yields simple sense, with *curvae* obviously governing *in terras*. But the tradition overwhelmingly favours *terris*.

caelestium inanis, 'devoid of heavenly qualities', balances the foregoing expression. In common with other systems, Stoicism regards the soul as divine in origin and returning ultimately whence it came, cf. e.g. *SVF,* i.495 (Cleanthes), Sen. *Ep.* 41.5, 79.12, 92.30-1, Epict. i.14.6. P. considers men's souls to have lost their divine nature and consequently their place in the universal φυχή. Further, the soul's divine nature is often associated with man's erect posture, being said to attract him towards its true home in heaven, cf. e.g. Plato, *Tim.* 90A-B, Cic. *Leg.* i.26. With the loss of their divinity, men's souls are regarded by P. as 'prone'.

62-3. The lines are reminiscent of the protests brought by various poets and philosophers against the widespread anthropomorphic view of the gods (Pease on Cic. *N.D.* i.46).

The thought in 63 is essentially the same as that in 62 but the emphasis differs: *nostros ... mores* is replaced by what fashions them, *pulpa,* mention of which opens the way for the next few lines.

63. *bona dis,* i.e. τὰ τοῖς θεοῖς ἀγαθά, a bold Graecism, but cf. Tac. *Ann* ii.55 *decora feminis.*

scelerata ... pulpa, 'wicked flesh', a reference to the dualistic theory of body and soul, according to which the lowly flesh, with its base needs and values, hinders, and is wholly different from, the divine and incorporeal soul. The theory is favoured by Plato, Epicurus and Stoicism: see F. Husner, *Leib und Seele.* The 'wickedness' of the flesh is made clear in 64-7. *pulpa* looks like an adaptation σάρξ, first used in the sphere of dualism by Epicurus and translated as *corpus* by Cicero and *caro* by Seneca (Husner, 118ff). A rare word of obscure etymology, *pulpa* is defined at Isid. xi.1.81 *caro sine pinguedine.*

64-7. P. exemplifies the 'wickedness' of the flesh. The largely traditional character of these unnatural activities is invested with a degree of originality by their alignment with the cravings of *pulpa.*

64-5. The content of both lines and the language of 64 are modelled partly on the description of rural simplicity at Virg. *Georg.* ii.465-6 *alba neque Assyrio fucatur lana veneno / nec casia liquidi corrumpitur usus olivi.* Virgil has in turn adapted a famous Spartan myth,

cf. Chrysippus in *SVF,* iii. app. 2, frag. 12 Λακεδαιμονιοί τε ἐξελαύνουσι τῆς Σπάρτης τοὺς τὰ μύρα κατασκευάζοντας ὡς διαφθείροντας τοὔλαιον καὶ τοὺς τὰ ἔρια βάπτοντας ὡς ἀφανίζοντας τὴν λευκότητα τῶν ἐρίων, Sen. *Q.N.* ivB. 13.9, Plut. *Mor.* 228B.

64. *olivo,* the basis of perfume (Pease, *R-E,* xvii.2465.9ff.).

65. *Calabrum ... vellus,* i.e. the finest fleece, cf. Colum. vii.2.3.

coxit, cf. Luc. x.123-4 *Tyrio ... pars maxima fuco / cocta diu,* Plin. *N.H.* xxxiii.161.

vitiato murice is parallel in form but not in substance to *corrupto ... olivo* (64). The olive is good, wholesome food, whose use in perfumes is unnatural. But the *murex* seems to have been put to no common use other than the provision of purple dye. The *vitiatio* thus appears to consist not in the perversion of its use but in using it at all.

66. *bacam* in the sense of 'pearl' is found first at Hor. *Epod.* 8.14, *Sat.* ii.3.241.

rasisse, cf. Plin. *N.H.* ix.109 *crassescunt etiam in senecta conchisque adhaerescunt nec his evelli queunt nisi lima.* For the perfect infinitive, see 1.132n.

conchae is probably dative of removal.

66-7. 'To separate the veins of glowing metal from the primitive slag.' Mining is deplored as a violation of nature, cf. e.g. *Aetna,* 257-9, Plin. *N.H.* xxxiii.1-3, ps.-Sen. *Oct.* 417-19.

67. *crudo,* 'primitive', an extension based on the analogy of the partial synonym *rudi* (1.48n.).

iussit suggests that man is slave to the demands of the flesh.

68. *peccat ... peccat,* cf. 63 *scelerata.* For the repetition, see 1.11n.

68-9. Edd. note the adaptation of Plato, *Euthyphro,* 14E φράσον δέ μοι, τίς ἡ ὠφελία τοῖς θεοῖς τυγχάνει οὖσα ἀπὸ τῶν δώρων ὧν παρ' ἡμῶν λαμβάνουσιν;, which P. makes more pointed by the apostrophe to the pontiffs.

70. The contemptuous effect of the line is aided by the position of *pupae.* For the consecration of dolls to Venus by girls about to wed, see Koch, *R-E,* viii A. 877.63ff.

71-5. P. states that instead of gold, a pure heart should be offered to the gods. The spiritual gift, as often elsewhere, is contrasted with the irrelevance of opulent sacrifices, cf. Sen. *Benef.* i.6.3 *boni etiam farre ac fitilla religiosi sunt; mali rursus non effugiunt impietatem, quamvis aras sanguine multo cruentaverint,* Pease on Cic. *N.D.*

ii.71. The lines further serve to tie the poem together by the implication that the undesirable attitudes to the gods found earlier should be superseded by the one represented here.

71-2. The language and thought are partly suggested by Ov. *Pont.* iv.8.39-40 *nec quae de parva pauper dis libat acerra, / tura minus grandi quam data lance valent.*

magna ... / ... magni, cf. Hor. *Sat.* i.6.72-3 (on 5.190n.).

72. *magni Messallae lippa propago,* a poetic periphrasis, cf. Lucr. i.42 *Memmi clara propago,* iv. 998 *catulorum blanda propago,* Manil. i.795 *Claudi magna propago,* Luc. vi.589 *Pompeii ignava propago,* though the dignified framework of P.'s expression is partly offset by the familiar *lippa.*

The reference is to Marcus Aurelius Cotta Maximus Messallinus, son of the orator Messalla Corvinus (Rohden, *R-E,* ii.2490.13ff.). He is characterised at Tac. *Ann.* vi.7 as *egens ob luxum, per flagitia infamis,* and appears as a gastronome at Plin. *N.H.* x.52. *lippa* may thus relate either to moral blindness, cf. 1.79, Lesky, *RLAC,* ii.442, or to his debauched life.

73. *conpositum* apparently means 'ordered', 'so that each takes its proper place in the mind' (Conington). There is the further suggestion that the mind itself is settled, cf. Sen. *Q.N.* vii.30.1 *si intramus templa compositi.*

ius fasque, 5.98n.

73-4. *sanctosque recessus / mentis,* cf. Theocr. 29.3 φρένων ... μύχῳ. Conington notes that the adjective is probably predicative.

74. *incoctum generoso pectus honesto,* 'a heart steeped in noble honour'. This use of *incoctum* is an extension based on the analogy of the partial synonym *imbutum* (1.48n.). *generoso* may look back to 72, implying that true nobility is not an inevitable concomitant of noble birth. For *honesto* with an adjective, cf. Luc. ii.389 *rigidi ... honesti.*

75. *cedo,* a colloquial imperative avoided by Horace. P.'s use of it with an abstract object is probably unparalleled.

admoveam often occurs in the context of religious sacrifice, cf. Ov. *Met.* vii.593-5 *admoti ... templis ... / ... / ... tauri, TLL,* i.773.79ff., but P.'s offering is not the usual kind.

farre is the unpretentious offering of the pious, cf. Hor. *Carm.* iii.23.18-20 *non sumptuosa blandior hostia / mollivit aversos Penatis / farre pio et saliente mica,* Sen. *Benef.* i.6.3 (on 71-5n.), Plin. *N.H.* xviii.7.

litabo, 'I shall sacrifice successfully', cf. Plaut. *Poen.* 489 *semper sacrificem nec umquam litem,* Liv. xxvii.23.4. The construction of *lito* with an ablative is regular, cf. e.g. 5.120, Cic. *Div.* ii.36, Suet. *Iul.* 81.

SATIRE THREE

1-9 *Lying late in bed with a hangover, I am urged by a companion to rise. I do so in a foul mood.* 10-14 *I complain about the ink I am using.* 15-18 *'Your behaviour is that of a pampered brat.'* 19-24 *My pen is useless. 'You are playing the fool, and need to improve yourself.'* 24-34 *'It is not enough to have a country estate and the rank of knight. You live like Natta, who is sunk in vice.'* 35-43 *'May Jupiter punish tyrants with remorse for their evil deeds.'* 44-51 *'As a boy, I used to shirk lessons, for my only interest then was in play.'* 52-7 *'You have a knowledge of ethics.'* 58-62 *'You yawn, and appear to be without an aim in life.'* 63-76 *Before it is too late, learn about Stoicism, and do not put it off merely because you are materially secure.* 77-87 *A centurion may object to the need for philosophy.* 88-106 *An ill man who neglects his doctor's advice dies.* 107-18 *'I am not ill.' Symptoms of ill health are revealed by your greed, lust, soft living, fear and anger.*

1-62. The voice of a Stoic rebukes P. for backsliding. P.'s role was first detected by Housman, 850-1. The 1st pers. singular and plural verbs at 3, 9, 12 and 14 are naturally taken of P., while Etruscan ancestry (28), equestrian rank (29) and an acquaintance with Stoicism (52-5) tally with the account of P. in the *Vita*. P. narrates 1-4, and the *comes* speaks 5-6. Lines 7-8 are spoken by P., not narrated, and this fact is best made clear by inverted commas. P. resumes his narrative in 8-14, and the Stoic speaks 15-18. The words *an ... calamo?* are P.'s reply to the Stoic, who speaks 19-62. P.'s model for the passage is Hor. *Sat.* ii.3.1-16, where Damasippus censures Horace's lack of progress in writing poetry, though P. characteristically replaces this ironic and relaxed episode with a severely Stoic lecture.

Edd. are probably mistaken in seeing the target of censure as someone of tender years. Their interpretation is perhaps admitted by the sum total of a number of individually neutral factors, namely the presence of a *comes* (7), line 23 *udum et molle lutum es,* and the sporadic allusions to sloth, querulousness and irresponsibility. The episode would then be drawn from P.'s wayward youth. However, the mature P. is the more likely target of criticism. Stoics would not spare adults in their homilies (one might rather spare the young

such ridicule), and the criticism directed at P. could have been voiced at any time. No evidence, not even 23, shows clearly that P. is speaking of his youth. Indeed, 52 could be taken as evidence that P. is now an adult and has written satires. The image of the mature P. in this passage would of course be at odds with the severe moralising stance he adopts elsewhere, but may readily be construed as an acknowledgement of his shortcomings.

That the principal speaker is a Stoic is shown by what he says, in particular his attack on tyrants (35-43) and his overall argument that P. may improve through Stoicism. The identity of the Stoic cannot be discovered with certainty. He may be *unus ... comitum* (7), as suggested by G. L. Hendrickson, *CPh,* 23 (1928), 334, and N. Rudd, *CR* n.s., 20 (1970), 286-8. But there is an instantaneous change of scene from bedroom to study at 10, and it seems logical to assume that the *comes,* who has figured in the bedroom scene, consequently vanishes, and that a different character appears in the study. Nevertheless, the *comes* cannot be finally excluded. It may be tempting to see the Stoic as Cornutus, but the fifth satire shows that P. would name him. Housman argues that the Stoic voice is P., the bulk of the passage consisting of a dialogue held by P. with himself. 'First it is the whole man who speaks, *stertimus, findor, querimur, venimus*; ere long, his higher nature mounts the pulpit and thence rebukes him in the second person [18 and 20], using the first person of itself [30] ... ; at 19 the lower nature finds a voice... In 44 ff. the reminiscent portion of the mind begins to talk ...; and then in 52ff. it takes to task the P. of today.' This view, possible in itself, is made more likely by the fact that no person other than P. is said to be present in the study and by the consideration that other Stoics, such as Epictetus and Marcus Aurelius, favour internal debates of the soul. Housman unnecessarily weakens his case by dealing in a motley collection of psychic parts ('whole man', 'higher nature', 'lower nature', 'reminiscent portion', 'the P. of today'); the shifts may be taken simply as fluctuations of the debating soul. But Housman is wrong to take *venimus* (16) as 1st pers. singular like the preceding plurals. R. Jenkinson, *Latomus,* 32 (1973), 534 n.14, rightly argues that *venimus* then fails to cohere with the 2nd pers. singulars immediately following (18) and that further the meaning 'o wretch, have I come to this?' yields no sense in Housman's scheme. Jenkinson says, '*venimus* should rather be taken as a true plural first person, spoken in rebuke by one member of a

(philosophical) group to another, cf. Sen. *Ep.* 48. 7 *in hoc barbam demisimus?*'. Lines 15-16 are thus anomalous in Housman's scheme, since at no other time does a psychic portion acknowledge itself to be part of a plurality. This, however, is not a fatal objection. Another difficulty is that if P. speaks 44ff., the content is at variance with the *Vita,* according to which P.'s father died when he was six. But it may be argued in reply that P. has here chosen to stray from historical fact or is referring to his stepfather. In short, Housman's interpretation is attractive and cannot be ruled out.

1-9. P. sleeps late and rises in a black mood. J. D. Marcantoni, *Mnem.* ser. 3, 6 (1938), 152, notes the echo of the start of Herodas, 8, where a sleepyhead is urged to get up, and further compares line 5 with Herodas, 8.2 τὴν δὲ χοῖρον αὐόνη δρύπτει.

1. *nempe haec adsidue*: A regular happening is introduced by P. N. Rudd, *CR* n.s., 20 (1970), 287, supposes the words to be spoken by *unus ... comitum* (7). But if that were the case, P. would have said so, cf. 4.1-2, 5.161-3, where cryptic utterances are immediately set in context.

1-2. *clarum mane ... / intrat et ... extendit*: *mane* as a nominative substantive occurs first at Virg. *Georg.* iii.325 *dum mane novum,* and the expression *mane erat* is found in Augustan poetry and elsewhere (*TLL,* viii.280.8ff.). But P. boldly extends these substantival usages by giving *mane* the distinctive epithet *clarum* and making it the subject of finite verbs. He is imitated at Auson. *Ephem.* ii.1.1 (ed. Peiper, p. 5) *mane iam clarum reserat fenestras.*

2. '(The bright morning) enlarges the narrow chinks with light', a self-explanatory optical illusion.

extendit, 'enlarges', cf. Hor. *A.P.* 208.

rimas, cf. Juv. 9.104-5 *claude fenestras, / vela tegant rimas.* The chinks between rather than of the shutters are probably meant: see Blümner, *Röm. Privat.,* 102f.

3-4. 'I am snoring, enough to take the edge off Falernian.' P. was drunk the night before.

stertimus ... quod ... / sufficiat: The *quod*-clause relates to a neuter interior accusative which is omitted. The construction is rare, but cf. Hor. *Sat.* i.6.43-4 *sonabit / cornua quod vincatque tubas.* The subjunctive in both instances may be taken as consecutive or final.

3. *indomitum despumare Falernum* echoes Luc. x.163 *indomitum Meroe cogens spumare Falernum.*

3-4. *despumare Falernum / sufficiat,* a difficult expression. It may arise from the conflation of 'sufficiat ut despumet Falernum' and 'cogat despumare Falernum' (2.1n.), *despumare* being intransitively used to mean 'lose strength', cf. Sen. *de Ira,* ii.20.3, *Ep.* 99.27. Alternatively, P. may mean 'sufficient to cause Falernian to cease fermenting', *despumare* being opposite in sense to Lucan's *spumare.* A comic transference would thus be involved: just as time is needed to quieten down wine as it seethes in the vat, so it is needed for wine as it seethes in P.'s stomach.

4. The time indicated is 11 o'clock. For the *solarium* in antiquity, see Rehm, *R-E,* viii.2417.9ff., Blümner, *Röm. Privat.,* 376.

quinta ... umbra, lit. 'fifth shade', is a *iunctura acris* created by enallage: *quinta* is transferred from *linea.*

5. *en quid agis?* recurs at 5.154, where *agis* has deliberative force.

siccas is predicative.

insana canicula: The rising of the constellation Canis Major coincides with hot weather: see Gundel, *R-E,* iiiA.342.1ff. For the epithet, cf. e.g. Hor. *Carm.* iii.7.6 (of stormy weather) *insana Caprae sidera,* 29.18-19 *iam Procyon furit / et stella vesani Loenis, Ep.* i.10.16 *rabiem Canis.*

6. For the picture of a sheltering herd, cf. Virg. *Ecl.* 2.8 *nunc etiam pecudes umbras et frigora captant,* Hor. *Carm.* iii.29.21-2.

7-8. The lines faintly echo Davus' condemnation of Horace at *Sat.* ii.7.34-5 *'nemon oleum feret ocius? ecquis / audit?' cum magno blateras clamore fugisque.*

8. *turgescit,* cf. 5.145.

vitrea bilis varies the form but not the substance of the line-ending at Hor. *Sat.* ii.3.141 *splendida bilis,* which Kiessling-Heinze explain with reference to Galen, vii.245 (K.). P.'s variation is suggested by Hor. *Carm.* iii.13.1 *splendidior vitro.* Some edd. take *vitrea* as a technical term, citing the occurrence of ὑαλοειδής in medical tracts. But though used of humours, the Greek term is apparently nowhere applied to bile.

9. *findor,* 'I burst with rage', an extended meaning based on the analogy of the partial synonym *rumpor* (1.48n.). The regularly adduced parallel, Plaut. *Bacch.* 251 *cor meum et cerebrum ... finditur,* is of doubtful relevance, since Plautus' application of the verb to part rather than person is easy and obvious.

Arcadiae pecuaria, i.e. Arcadian asses, cf. Plaut. *Asin.* 333, Varro, *R.R.* ii.1.14, 6.1, 8.3, Plin. *N.H.* viii.167. *pecuaria,* 'herds', is found first at Virg. *Georg.* iii.64 and probably next here.

rudere, 'bray', cf. e.g. Ov. *Fast.* i.433, vi.342, *A.A.* iii.290. P.'s scansion *rūdere* is paralleled only by the imitation at Auson. *Epig.* 5.3-4 (ed. Peiper, p. 313).

10-14. The scene changes. P. begins his studies and promptly complains about the ink.

10. *positis bicolor membrana capillis,* 'two-coloured skin with the hair removed', a periphrasis for 'parchment'. The force of *bicolor* is uncertain. Some edd. adduce the fact that the hair side of parchment is darker than the flesh side, while others adopt the scholiast's view that dyeing is meant, cf. Isid. vi.11.4 *luteum membranum bicolor est quod a confectore una tinguitur parte.* The mention of both parchment and *chartae* (11) is difficult, though R. R. Johnson, *CQ* n.s., 23 (1973), 339-42, plausibly suggests that the parchment is merely 'scratch paper'.

11. *in ... manus ... venit,* 'have been taken up', cf. e.g. Cic. *ad Q. fr.* ii.14.1 *quicumque calamus in manus meas venit.* It is natural that P. should pick up pen and papyrus, but absurd for him to be additionally holding a book and parchment (10). A zeugma needs to be assumed, and some such idea as 'are laid out' should be supplied in 10.

nodosa ... harundo, 'knotty reed', a periphrasis for 'pen'. *harundo* metonymy for 'pen' is not found before Martial.

12-14. The ink is first too thick, then too thin for writing.

13. *nigra ... sepia,* lit, 'black cuttlefish'. *sepia* is metonymy for 'black colour', after the cuttlefish's inky omission, while *nigra* is a tautological adjective (4.14n.). Edd. tend to take *sepia* as metonymy for 'ink', but this view does not seem possible. Admittedly, *atramentum* means both 'ink' and the inky secretion of the cuttlefish, but *sucus sepiae* was not used in, or as, ink (Plin. *N.H.* xxxv. 43).

sed ... vanescit or *vanescat* is the correct reading. Some edd. wrongly read *quod ... vanescat,* setting commas after 12 and 13: thus P. supposedly complains that the ink is too thick (12), that the addition of water ruins its colour (13), and that the ink is too thin (14). But *querimur* (12, 14) governing the first and third complaints is an unnatural arrangement: more expected would be *querimur* inserted for all three or for just the first. Moreover, 13 and 14 are unworkable as two separate complaints. The desired antithesis is clearly between thick and thin ink, and results from reading *sed ... vanescit* or *vanescat.* The indicative and subjunctive are equally acceptable.

Line 13 is a *si*-clause set in parataxis (5.189-90n.), and a full stop should be placed after 12.

vanescit sepia, lit. 'the cuttlefish vanishes', a *iunctura acris. sepia* is metonymy for 'black colour' (n. above), but the collocation is bizarre.

14. *geminet,* 'repeatedly produces', stands for *congeminet* (1.84n.). P.'s usage is classified in *OLD*, s.v. 2a under the heading 'produce for a second time', but this seems mistaken. According to *TLL,* vi.2.1738.34f., P. means 'enlarges', but the sense is again inapposite.

fistula occurs only here in the sense of 'pen'. The extension is founded on the analogy of the partial synonym *calamus.*

15-18. The voice of a Stoic (1-62n.) mocks P.'s childish inability to cope.

15. *in ... dies ultra miser,* 'poorer every day' (Conington), a simple thought expressed in faulty Latin. While *magis* and *plus* may be linked with adjectives to form comparatives, the adverb *ultra* qualifies only verbs. P.'s phrase is probably to be explained as a conflation of two similar ideas, 'in dies magis miser' and 'in dies ultra progressus in miseriam' (2.1n.).

15-16. *hucine rerum / venimus?*: For *huc* with a genitive, cf. K-S, i.434f., L-H-S, 54. For the plural verb, see 1-62n.

16-18. 'Why not be like a dove chick and kings' sons, asking for food in small pieces and angrily rejecting the nurse's lullaby?' The lines form a so-called 'double zeugma' (L-H-S, 834): *teneroque columbo / ... similis* (16-17) illustrates *pappare minutum / poscis* (17-18) and *similis regum pueris* (17) illustrates *iratus mammae lallare recusas* (18).

16. *a* expresses contempt: see *OLD*, s.v. e.

tenero ... columbo, 'dove chick'. For *tenero* in this sense, cf. e.g. Val. Fl. i.491 *teneras ... tigres.*

17. *regum pueris* is taken from Hor. *Carm.* ii.18.34. 'Kings' are symbols of wealth and power (1.67n.); but while Horace means wealthy children, P. seems to mean pampered and spoilt ones.

pappare minutum: *pappare,* 'to eat', is recorded elsewhere probably only at Plaut. *Epid.* 727. For the accusative substantival infinitive, independent of a (possessive) pronoun, see K-S, i.665f., L-H-S, 343. Its qualification by an adjective is rare, but cf. Hor. *Ep.* i.7.27 *reddes dulce loqui, reddes ridere decorum. minutum* suggests that

the food received by chicks from their parents' beaks has been broken down into manageable portions.

18. *mammae lallare*: For the substantival infinitive, see last n. A genitive dependent on such an infinitive is extremely rare before ecclesiastical Latin (L-H-S, 343f.). *mamma* can mean 'mother' in baby language, cf. Varro ap. Non. 113-14 (L.), Mart. i.100, but here apparently means *nutrix*. For the nurse's lullaby, cf. Schol. *quae infantibus, ut dormiant, solent dicere saepe: 'lalla, lalla, lalla; aut dormi aut lacte'*, Auson. *Ep.* 12.90-1 (ed. Peiper, p. 242) *nutricis inter lemmata / lallique somniferos modos*. The verb *lallo* recurs only in the imitation at Hieron. *Ep.* 14.3.3 and may be P.'s onomatopoeic coinage, cf. 5.13 *scloppo*.

19-22. P.'s rejoinder is dismissed as a subterfuge and he is warned against an irresponsible attitude.

19. *'an tali studeam calamo?'*, protests the errant P. The thought recalls Hor. *Sat.* ii.3.7 *culpantur frustra calami*.

cui verba? sc. *das* (4.45n.). This question and the next stem from the suggestion in P.'s protest that only an inadequate pen prevents him from getting down to work.

20. *succinis ambages* formally recalls Virg. *Aen.* vi.99 *canit ambages*. *succinis* of speech is suggested by Hor. *Ep.* i.17.48-9 *clamat 'victum date'. succinit alter / 'et mihi'*. *succino* is properly a musical term meaning 'accompany' (Varro, *R.R.* i.2.16). Since the accompaniment is much less intrusive than the melody, *succino* in both P. and Horace would seem to mean 'murmur'. P.'s use of *succino* transitive appears very bold and is probably unparalleled.

tibi luditur is difficult. It may mean 'you are playing the fool', *tibi* being dative of agent (K-S, i.325). Yet then there is apparently nothing in the expression that would not be conveyed by a simple *ludis*. Possibly *luditur* stands for *illuditur*, but the resultant sense, 'you are being ridiculed', is not entirely apposite in the context. Conington explains, 'the game is yours', equating the expression with *tua res agitur*, but his solution suits English, not Latin, idiom.

effluis amens, lit. 'you are flowing away witless'. The verb suggests an image of P. running away like water or melting away, but nothing more definite than that emerges. The usage may be connected with *fluxus* and *fluens*, though these words have associations of effeminacy and dissipation which are not in point here: P. means

'you are losing your grip' or 'are going to pieces'. Perhaps Sil. vi.245 *mens ... effluxit* deserves consideration: if sense can ooze away from a person, then a person can probably be said to dissolve into senselessness.

21. *contemnere* recurs at the beginning of a line at Hor. *Sat.* ii.3.14.

21-2. 'The unfired jar rings dull' is an allegorical idea representing in the context 'worthlessness is recognised'. The thought carries on from *contemnere* (21), after which a colon, not a full stop, is required.

21. *sonat vitium,* 'sounds flawed', *vitiosum.* For the interior accusative, cf. Virg. *Aen.* i.328 *nec vox hominem sonat,* K-S, i.278.

22. *viridi ... limo,* 'whose clay is unchanged' sc. by firing. *viridi* in this sense is an extension based on the analogy of the partial synonym *integro* (1.48n.). *limo* of potter's clay is probably unparalleled.

Conington says *viridi* indicates that the clay has not taken on its proper colouring. But then the jar need not be struck for its faultiness to be detected, and in any case 'green' clay seems unheard of in pottery.

23-4. P. can still hope to improve. The preceding allegory (21-2) leads on to a cognate metaphor; the reverse procedure is adopted at 4.42-6. For the metaphor here, see 5.40n. Typically, P. does not limit himself to *udum ... es* (23): the metaphor's potential is fully realised by the incongruous picture of the poet fashioned on a potter's wheel.

23. *udum et molle lutum es,* i.e. 'you are malleable', cf. Hor. *Ep.* ii.2.8 *argilla quidvis imitaberis uda.*

23-4. *properandus et ... / fingendus,* 'propere fingendus' (Conington). The bold phraseology seems to have been shaped by two influences: the use of *propera et* with an imperative equivalent to *propera* with an infinitive (e.g. Plaut. *Aul.* 270); and the passive of *propero* at Virg. *Georg.* i.196 *properata maderent,* i.e. 'propere maderent'.

acri / ... rota, cf. Hor. *A.P.* 22 *currente rota. acri* is 'swift' (*OLD,* s.v. 10d).

24-6. P. may object to the need for self-improvement on the grounds that he owns a moderate and respectable country property.

24. *rure paterno* occurs as a line-ending at Hor. *Ep.* i.18.60 and Juv. 6.55. For P.'s estate, cf. *Vita,* 6 (Clausen) *decessit ... in praediis suis.*

25. *far modicum,* 'a moderate store of wheat'.

purum et sine labe salinum, 'a faultless and unblemished salt-cellar', cf. Hor. *Carm.* ii.16.13-14 *vivitur parvo bene, cui paternum / splendet in mensa tenui salinum,* a piece of conventional moralising.

26. *(quid metuas?)* sc. 'for your spiritual well-being'. The question supplies an explicit if belated link between 23-4 and 24-6.

cultrix ... foci secura patella, lit. 'an untroubled dish that worships the Lar'. The transference of *secura* to an inanimate object is suggested by Hor. *Sat.* ii.7.30 *laudas securum holus,* but P. goes beyond his model with the bold transference of *cultrix ... foci. focus* is here used as metonymy for *Lar familiaris,* worshipped principally at the hearth in the *atrium* of a house.

27. *hoc satis?*: P.'s country estate is dismissed as being an insufficient basis for life.

27-9. Alternatively, P. may consider a sufficient basis his Etruscan birth and equestrian rank. For the biographical details, cf. *Vita,* 4 (Clausen) *natus in Etruria Volaterris, eques Romanus.*

27-8. For the thought and phraseology, cf.e.g. 4.20, Herodas, 2.32 τῇ γενῇ φυσῶντες, Juv. 8.40 *tumes alto Drusorum stemmate.*

27. *pulmonem rumpere ventis,* 'burst your lungs with winds', a vivid and grotesque elaboration of *inflatus, ventosus,* etc.

28. *stemmate ... Tusco,* 'from an Etruscan pedigree'. For *stemmate,* see Mayor on Juv. 8.1.

ramum, presumably 'lineage, descent', seems an unparalleled usage.

millesime, an indefinitely large ordinal: see *TLL,* viii.984.54ff. The word indicates an absurdly diluted genealogy: Jahn compares Mart. v.35.4, Suet. *Galba,* 2.

millesime standing for *millesimus* is the so-called 'predicative vocative', a poeticism, cf. 1.123, 3.29, K-S, i.255f., L-H-S, 25f.

29. The reference is to the annual *transvectio equitum,* which was revived by Augustus after it had fallen into disuse. See Weinstock, *R-E,* viA.2178.53ff.

-ve ... vel, a striking pleonasm, which leads H. B. Stanwell, *CR,* 2 (1888), 85, to conjecture *vetulum* for *-ve tuum.* The idea would then be that P. had an ancestor who was censor, and in his *atrium* there is an old bust of this worthy which P. is wont to salute, cf. Juv. 8.2-5.

But the difficult paradosis is probably to be retained. P. has juxtaposed distinct alternatives, *-ve* and *vel quod,* which he does again at 2.29 *quidnam est qua ... mercede,* 4.9 *hoc puta,* 5.110 *iam nunc ... iam nunc.* Cf. also 4.43-5, 5.8, 6.31.

censorem ... tuum, 'your censor', i.e. 'he who assesses you', namely the Emperor. *tuum* stands for the objective genitive *tui* (K-S, i.599). The *transvectio* was the occasion for *recognitio*: those considered in some way unfit to be *equites* were removed from the list. The view of some edd., that *tuum* means P. is related to the censor, is highly implausible since the duties of censor were, from Augustus' time, carried out by the Emperor. Other edd. believe that *tuum* suggests 'of your own town', but the *transvectio* took place only in Rome.

trabeate, 'clad in the *trabea',* the knights' purple and scarlet robe usually reserved for ceremonial occasions (Bömer on Ov. *Fast.* vi.375). For the vocative, see 28n.

30-1. The external trappings of knighthood may dazzle others but not a Stoic.

30. *ad populum phaleras!*: For the ellipse of the verb, cf. Juv. 6.027 *aliis hunc mimum!*, K-S, i.554. *phalerae* may be horses' trappings or ornamental breastplates worn by men (Lammert, *R-E,* xix.1659.29ff.): either sense seems possible here.

ego te intus et in cute novi, lit. 'I know you within and closely'. *in cute* looks like a translation of ἐν χρῷ, 'closely' (2.52-3n.), and the expression seems to stem from a conflation of 'ego te novi in cute' and 'ego te novi qualis sis intus' (2.1n.). The co-ordination of *intus* and *in cute* is odd because they are used on different semantic levels: *intus* refers syntactically but not logically to *novi, ego te intus ... novi* differing from 'ego te penitus novi'. The fact that *intus* and *in cute* are formal opposites may have encouraged P.'s conflation. Most edd. take *cute* of outward appearance, comparing Sen. *Ep.* 66.1 *posse ingenium fortissimum ac beatissimum sub qualibet cute latere.* But *in cute* most naturally means 'in, on the skin', not, as edd. would have it, 'inside, under the skin'.

31. Some edd. print the line as a statement, others as a question. Either view is possible, but a statement seems superior. The direct condemnation elaborates 30 and looks to be needed after the list of P.'s supposed qualities (24-9). Further, the adversative idea in 32ff. coheres less plausibly with 31 as a question than as a statement.

discincti ... Nattae: For *discincti* in the moral sphere, see 4.22n. The name Natta is taken from Hor. *Sat.* i.6.124, where he is a physically dirty type, *immundus*.

32-4. Natta, unlike P., has an excuse for his conduct: he is so steeped in vice that he cannot feel shame and remorse.

32-3. 'Fat has grown on his heartstrings.' The idea of 'numbness' in *stupet* is elaborated by a picture of physical numbness, metaphorical for spiritual insensibility.

32. *fibris*, cf. 1.47, 5.29.

32-3. *opimum* / *pingue* is blatant tautology: edd. note that *opimum* is synonymous with *pingue* (4.14n.). *pingue* substantive is again qualified by an adjective at Virg. *Georg.* iii.124.

33. *caret culpa*, a formula (*TLL*, iii.449.36ff.). It regularly signifies blamelessness, but better suited to the immediate context is the sense 'he has no feelings of guilt'. For this meaning of *culpa*, cf. Juv. 1.167.

33-4. 'Immersed in the deep, he does not again bubble on the surface of the waves.' The picture of a drowned man represents Natta's moral destruction. The manner of expression is a graphic development of the metaphor latent in such stereotypes as *mersus / demersus / obrutus libidine / voluptatibus / sceleribus*.

34. *bullit* is apparently 'makes bubbles', though it tends to mean 'bubbles' in the sense of 'boils'. Bubbles on the surface are caused by Natta's breath: while such bubbles are rising to the surface, the submerged Natta is at least alive; but the absence of further bubbles shows that he has drowned. Many edd. take the bubbles to be caused by Natta's struggles on the surface. This view is possible though less pungent.

35-43. A digression, the transition to which is effected by means of an implicit contrast (5.52-61n.): Natta (32-4) is so vicious that he has become incapable of remorse; tyrants, on the other hand, deserve the ultimate punishment of being made to recognise the extent of their moral ruin.

35. *magne pater divum* is in the manner of dignified epic formulas going back to Homer (Austin on Virg. *Aen.* i.65, 254).

36. *dira libido*, perhaps 'dread whim', an oxymoron: tyrants casually inflict torture to satisfy a passing fancy. Conington's 'fierce passion' seems too vague and moreover weakens the condemnation by implying that tyrants' cruelty springs from a loss of self-control.

37. *ferventi tincta veneno,* lit 'dipped in fiery poison', by which P. means 'malevolent', arriving at the expression by a confusion of literal and figurative language. The words are a paraphrase of *venenata* used literally; but P. has them stand for *venenata* used figuratively, for which cf. Ov. *Tr.* ii.566 *venenato ... ioco.* A similar procedure is adopted at 6.16, 79.

As Villeneuve says, *tincta* is probably transferred from *ingenium.* The phrase seems less satisfactory when related to *libido,* which in any case already has an adjective. See 50n.

38. The brief prayer is impressively sonorous. P.'s wording partly recalls Ov. *Met.* ii.780-1 *sed videt ingratos intabescitque videndo / successus hominum,* though P. changes the context from envy to regret. For other adaptations of Ovidian phraseology, cf. 1.93, 102, 2.71-2, 5.31, 52, 6.5, 31, 48.

virtutem videant, 'let them gaze on goodness', a vivid and almost paradoxical expression. Nettleship compares Plato, *Phaedr.* 250D [ὄψει] φρόνησις οὐχ ὁρᾶται — δεινοὺς γὰρ ἂν παρεῖχεν ἔρωτας, εἴ τι τοιοῦτον ἑαυτῆς ἐναργὲς εἴδωλον παρείχετο εἰς ὄψιν ἰόν — καὶ τἆλλα ὅσα ἐραστά.

intabescantque relicta recalls the pattern of the line-ending at Virg. *Aen.* iv.692 *ingemuitque reperta.*

39-43. The prayer at 38 is justified with reference to its corollary, awareness of one's moral depravity. Such awareness is said to be a torture more terrible than any devised by tyrants. The agony resulting from a guilty conscience is a moral commonplace, though most frequently alluded to by the Stoics: see Mayor on Juv. 13.192, 195.

The framework of the lines resembles Hor. *Ep.* i.2.58-9 *invidia Siculi non invenere tyranni / maius tormentum,* though Horace's allusion to the tyrants is merely for the sake of a momentary comparison: his *tyranni* are not subject to *invidia,* and there is no suggestion, as in P., of their being requited for inflicting torture.

The sentence, 'Did the bull of Phalaris groan more, or did the hanging sword strike more fear into Damocles, than for a man to suffer a guilty conscience?', is not altogether coherent. P. means to say, 'Is the bull of Phalaris or the sword of Damocles a worse torture than a guilty conscience?'. But he omits the logical verb of comparison, *torquent,* and instead has as main verbs the particular effects of the two torments, namely agonising death (*gemuerunt*) and the threat of death (*terruit*). *magis* is then applied to these verbs to form a false comparison.

39. *Siculi ... aera iuvenci,* Phalaris' brazen bull, in which his victims were roasted to death (Pease on Cic. *N.D.* iii.82). P.'s periphrasis, comprising the material of an object combined with the genitive of the object itself, is an elevated type, cf. e.g. Virg. *Georg.* i.162 *robur aratri* ('the oaken plough'), Sil.x.236 *perfractae cassidis aera* ('the shattered bronze helmet'). Parodies of this means of expression occur at Juv. 1.10-11 *furtivae ... aurum / pelliculae,* 3.118 *Gorgonei ... pinna caballi.*

gemuerunt reflects the agony of the entombed victims, but is used as if the bull itself were suffering.

40-1. For the sword of Damocles, see Niese, *R-E,* iv.2068.20ff. P.'s co-ordination of this episode with Phalaris' bull is surprising. Dionysius' treatment of his courtier Damocles does not elsewhere represent wanton and regular torture (as does the bull of Phalaris) but is a unique event intended specifically to show the true nature of a tyrant's apparent happiness. It is therefore hardly to be ranked alongside Phalaris' bull. But being concerned with tyrants' cruelty, P. chooses to represent the sword of Damocles, whatever its ultimate intention, as a piece of refined torture.

auratis ... / purpureas: For gold and purple in descriptions of luxury, see Pease on Virg. *Aen.* iv.134.

40. *pendens ... ensis,* cf. Hor. *Carm.* iii.1.17-18 *destrictus ensis cui super impia / cervice pendet. ensis* is largely poetical (*TLL,* v.2.608).

41. *purpureas ... cervices terruit,* 'terrified the purple-clad neck', a daring expression. *purpureas* meaning *purpuratas* is after Hor. *Carm.* i.35.12 *purpurei ... tyranni.* It is apparently transferred from Damocles, *purpureas ... cervices* being a *iunctura acris* meaning 'cervices purpurei'. Damocles is imagined as being dressed in Dionysius' robes. *cervices terruit,* another *iunctura acris,* stems from the conflation of two thoughts: the suspended sword 'terrified Damocles' and 'threatened his neck' (2.1n.).

41-2. *'imus, / imus praecipites'* represents awareness of one's imminent moral ruin. For the repetition of *imus,* see 1.11n. For *praecipites,* cf. Cic. *Am.* 89 *peccatis indulgens praecipitem amicum ferri sinit.*

42-3. *intus / palleat,* lit. 'pale inwardly', a *iunctura acris. palleat,* as often elsewhere (5.80n.), is used metaphorically for 'fear', but its combination with *intus* results in a paradox since pallor exists only as an external symptom. Housman, 106, rejects the paradosis as illogical, but his conjecture *ulcus* for *intus* is needless and destroys a splendid instance of typical incongruity.

43. *infelix,* 'an unfortunate man', is the subject of the *si*-clause. The agonies of a guilty conscience are described not with direct reference to tyrants but in general terms.

proxima ... uxor, probably 'the wife lying beside him' (Villeneuve). *proxima* looks like a variation on the partial synonym *accubans* (1.48n.). Lines 41-3 are thus brought into sharper focus: the *infelix* suffers torment at night while lying wakeful beside his wife. Conington takes the phrase as 'the wife of the bosom', comparing the use of *propinquus.* But the latter signifies kinship, not intimacy.

44-51. As a boy, says the Stoic, he would shirk school to play with his friends. The thought follows on from 32-4, the argument remaining suspended over the excursus on tyrants (1.92-102n.). Natta's guiltless condition is illustrated by an analogy drawn from the Stoic's childhood: Natta's blamelessness is like that of a thoughtless schoolboy who shirks learning. The link between 32-4 and 44-51 is recognised by G. L. Hendrickson, *CPh,* 23 (1928), 336-7, who, however, sees the passages merely as two similar examples of blamelessness. But Natta's utter moral depravity and the schoolboy's ignorance are hardly on the same level. Edd. mistakenly treat 44-51 not as referring back to 32-4 but as forming a contrast with what follows it: see 52-7n.

44. *oculos ... tangebam ... olivo*: The boy would pretend his eyes were troubling him and apply linament to bolster the pretence. If, as is probable, the oil was for his teacher's benefit, then he would be excused school. For olive oil in eye treatments, cf. Celsus, vi.6.34, Plin. *N.H.* xxiii.77, 82.

parvus, cf. Hor. *Ep.* ii.1.70-1 *memini quae plagosum mihi parvo / Orbilium dictare.*

45-6. *grandia morituri verba Catonis / discere,* cf. Petr. 5.20 *grandiaque indomiti Ciceronis verba minetur.* The variant *morituro verba Catoni / dicere* is inferior. It would mean that the schoolboy delivers a *suasoria* to Cato, cf. e.g. Juv. 1.16-17, but Housman, 603, notes that the historical setting is ill-suited to a *suasoria,* and that sore eyes (44) prevent one not from speaking (*dicere*) but from learning (*discere*). *grandia* too is difficult of a *suasoria,* but readily suits Cato's dignified soliloquy.

46. *non sano ... magistro*: The master was 'crazy' to praise the boy's ill-delivered rantings; but praise in the circumstances, with a parent present, was inevitable (hence *laudanda*).

47. *pater ... sudans*: The father perspired less 'from pleasure and excitement' (Conington) than from trepidation that the boy might make a mess of his speech, so disgracing his parent before the friends he had invited. Parents' attendance at their sons' recitations is frowned on at Quint. ii.7.1, x.5.21.

48-50. The syntax appears to be, 'id summum erat in voto, scire quid ..., quantum ..., non fallier ...'. *id* relates to everything that follows, while *scire* and *fallier* are correlatives. This arrangement is made clear by commas after *summum* (48) and *scire* (49). Clausen and others, however, set commas after *summum* and *ferret* (48). This punctuation suggests the word-order, 'erat in voto scire id summum, quid ..., quantum ..., non fallier ...'. In which case, the force of *id* is strangely restricted to the *quid-* and *quantum-* clauses, *summum* becomes very difficult to translate, and *non fallier* is left syntactically isolated.

48-9. *id summum ... / ... erat in voto,* 'it was foremost in my prayers', i.e. 'I particularly desired', cf. Hor. *Sat.* ii.6.1 *hoc erat in votis.*

dexter senio ... / ... damnosa canicula: *senio* is the 'six' (Mart. xiii.1.6, Suet. *Aug.* 71.2), *canicula* the 'one'. For *damnosa,* cf. Ov. *A.A.* ii.206, *Tr.* ii.474, Prop. iv.8.46. The diminutive *canicula* is found perhaps only here for the throw, *canes.* All kinds of variations were played with dice: see Blümner, *Röm. Privat.,* 412ff. But *dexter* suggests the simplest form, i.e. high wins, low loses. This variety would suit young schoolboys.

50. *raderet,* i.e. *abraderet,* 'take away' (1.84n.).

angustae collo non fallier orcae: Edd. compare ps.-Ov. *Nux,* 85-6 *vas quoque saepe cavum spatio distante locatur, / in quod missa levi nux cadat una manu,* Pollux, ix.103.

angustae is transferred from *collo.* Certain examples of enallage result in *iuncturae acres* (5.14n.). But other instances, though occasionally involving a difficult or illogical transference, result in unremarkable collocations which do not appear calculated to surprise or arrest, cf. *Prol.* 12, 1.6, 72, 131, 3.37, 50, 56, 105, 115, 4.2, 5.141, 149, 150, 165-6, 177, 6.3.

51. *neu quis,* sc. 'esset'. A final clause is surprisingly coordinated with the infinitives *scire* (49) and *fallier* (50). The construction of *erat in voto* with an infinitive is almost certainly P.'s innovation, and seems based on the simple analogy of verbs of desiring with an infinitive. But some of these verbs, such as *cupio* and *volo,*

may be constructed also with an *ut* - or *ne* - clause, and again after this model P. has 'erat in voto ne quis'. The Latin is unusual in that both types of construction appear side by side. P. could have continued the sequence of infinitives without great difficulty, but considerations of variety and analogy seem to have been paramount.

callidior ... torquere: The construction occurs first at Hor. *Carm.* i.10.7-8, iii.11.3-4 and next here and at 1.118.

buxum in the sense of 'top' is after Virg. *Aen.* vii.382. For references to tops in antiquity, see Smith on Tib. i.5.3-4.

52-7. P. is said to have been trained in ethical matters, the suggestion being that he should know better than to conduct himself like Natta (31). Edd. tend to take 52-7 as a direct contrast to 44-51 or 48-51, i.e. 'while the boy shirked school because all he cared about was playing games, yet P. has had training in Stoicism'. The contrast, however, is illusory: the implication is that P. knows better than a schoolboy, but better than to do what? Jahn's answer seems to be, 'omissis seriis inania sectari', but this is to anticipate 60-2, and 'inania sectari' is not in point here. Nor can it be argued that the schoolday reminiscences form an implied comparison with P.'s reluctance to study: 52-7 is scarcely an argument against such reluctance and anyway shows that P. is not attempting to evade study.

52. *tibi inexpertum,* 'unknown to you'. This use of *inexpertum* is an extension based on the analogy of the partial synonym *ignarum.* In their active senses, these two words have points of semantic contact; P. extends these points to their passive senses (1.48n.).

52-3. *deprendere ... / quaeque docet*: The arrangement resembles 4.17-18: infinitive and noun are co-ordinated, with the infinitive unusually preceding the noun. Here, however, the noun *ea* is to be understood from the relative clause.

52. *curvos deprendere mores,* 'seize on crooked morals', presumably in satire. 'Crooked' in the moral sense is an established metaphor, but its application to *mores* is bizarre and results in a *iunctura acris.*

53-5. The ironic description does not denote hostility to Stoicism, as is mistakenly argued by R. Jenkinson, *Latomus,* 32(1973), 541. P. often inserts humour or grotesque touches where they are least expected.

53-4. *docet ... / porticus,* cf. Hor. *Sat.* ii.3.44-5 *Chrysippi porticus et grex / autumat,* where, however, the personification is eased by *grex.*
sapiens ... / porticus, 'the wise portico', *a iunctura acris* created by enallage: *sapiens* is transferred from those with whom *porticus* is associated, namely Stoic sages.

53. *bracatis inlita Medis,* 'bedaubed with trousered Medes', a *iunctura acris*: *Medis* is metonymy for 'representations of Medes', but its combination with *inlita* results in a comically grotesque phrase. *bracatis* befits barbarians, cf. e.g. Prop. iii.4.17, Ov. *Tr.* iv.6.47. *inlita* is a contemptuous substitute for *picta.* For the battle of Marathon painting in the Stoa Poikile, see R. E. Wycherley, *The Athenian Agora,* iii.31ff.

54-5. *insomnis ... / invigilat,* characteristic tautology (4.14n.). The reference is to *lucubratio* (5.62n.).

54. *detonsa,* like other (aspiring) philosophers, cf. Diog. Laert. vi.31, Juv. 2.15, Lucian, *Herm.* 18.

55. *siliquis et grandi ... polenta,* a simple diet: for *siliquis,* cf. Hor. *Ep.* ii.1.123, Juv. 11.58; for *polenta,* cf. Sen. *Ep.* 110.18. *grandi,* presumably 'ample', formally recalls Cato, *Agr.* 108.1 *polentam grandem.*

56-7. The idea of two paths in life, the difficult path of virtue and the easy one of vice, is found first in Hes. *Op.* 287-92, a famous passage mentioned at Xen. *Mem.* ii.1.20, Plato, *Rep.* ii.364D, *Laws,* iv.718E, Lucian, *Rhet. Praec.* 7, and adapted at the start of Prodicus' tale at Xen. *Mem.* ii.1.21. In Latin, the two paths of life are found related to the letter Y, the symbolic application of which is in turn attributed to Pythagoras, cf. Schol. *ad l.,* Lact. *Div. Inst.* vi.3.6ff., Auson. v.11.4-5 (ed. Peiper, p. 61), xii.13.9 (ed. Peiper, p. 166), Serv. on *Aen.* vi.136, Mart. Cap. ii.102, *Anth. Lat.* 632 (Riese), Isid. i.3.7 *Y litteram Pythagoras Samius ad exemplum vitae humanae primus formavit: cuius virgula subterior primam aetatem significat, incertam quippe et quae adhuc se nec vitiis nec virtutibus dedit; bivium autem, quod superest, ab adolescentia incipit: cuius dextra pars ardua est sed ad beatam vitam tendens; sinistra facilior sed ad labem interitumque deducens,* W. Schultz, *Philologus,* 68 (1909), 488-99.

56. 'The letter which has drawn apart the branches', i.e. 'the letter which has separate branches'. The variant *deduxit* yields poor sense.
Samios ... ramos: The adjective, referring to Pythagoras' birthplace, is transferred from *littera.* For *ramos,* cf. 5.35 *ramosa.*

57. *surgentem dextro ... limite collem,* 'the hill rising on the right-hand path', i.e. the steep path of virtue (56-7n.). The variant *callem,* 'path', is less well attested than *collem,* and, as a synonym of *limite,* makes a satisfactory translation of the phrase very difficult.

58-9. P. yawns and is taken to task for it.

caput ... / oscitat formally resembles Enn. *Ann.* 472 (V.²) *oscitat in campis caput a cervice revulsum.*

58. *conpage soluta* recurs as a line-ending at Luc. i.72, where the reference is to the dissolution of the universal framework. P.'s phrase elaborates *laxum*; for *conpage* of a joint in the body, see *OLD,* s.v. 2b.

59. *oscitat hesternum,* lit. 'yawns yesterday's yawn', a strikingly opaque locution, which may be explained as a *iunctura acris* arising from the conflation of two distinct ideas, namely 'yawns' and 'suffers from the effects of yesterday' (2.1n.). Alternatively, there may be a connexion with 3-4, and Conington translates 'yawning off yesterday'. But this treatment of *oscitat* seems untenable.

dissutis undique malis, 'your jaws unstitched on all sides', a vivid and grotesque phrase. *dissutis,* properly of clothing, suggests that P.'s jaws have been torn by his yawning mouth. *undique,* as Conington says, is exaggeration for 'utraque parte'.

60-2. The questions carry on from 52-7: P. is asked if he has any aim in life as a result of his moral training.

60. *in quod derigis arcum*: The metaphor is common in moral contexts, cf. e.g. Plato, *Laws,* iv.717A, *SVF,* iii.10 στοχαζομένους ὥσπερ ἐν ταῖς τοξείαις σκοποῦ τοῦ περὶ βίον.

61. The expression is proverbial for futility, cf. Aesch. *Ag.* 394 διώκει παῖς ποτανὸν ὄρνιν, Plato, *Euthyphro,* 4A πετόμενον τινα διώκεις;, *Paroem. Gr.* ii.677. P. invests the proverb with additional ideas: *passim* forms a contrast with the fixed aim of 60; *testaque lutoque* are the first weapons that come to hand, and their use therefore suggests a lack of forethought.

62. *securus quo pes ferat* may be taken either as an extension of *passim sequeris corvos* (61) or as an independent metaphor relating to the path of life. The essential idea of aimlessness is unaffected by the ambiguity. For *securus* with an indirect question, see 6.12n.

ex tempore, 'on the spur of the moment' (Conington), expresses what is implied by *testaque lutoque* (61).

63-5. An allegory: 'treat dropsy before it becomes serious' stands for 'take advantage of Stoicism before it is too late'. The message of 1-62, that Stoicism continually checks P.'s potential moral degeneration, is turned into a general exhortation.

63. *elleborum,* the remedy for dropsy, cf. e.g. Plin. *N.H.* xxv.60.

frustra: Dropsy is readily cured in its early stages but only with great difficulty later: see Celsus, iii.21.4.

64. *venienti occurrite morbo,* cf. Ov. *R.A.* 91-2 *principiis obsta; sero medicina paratur, / cum mala per longas convaluere moras,* Otto, *Sprichw.*, 287 s.v. *principium* (1). The imperative *occurrite* is equivalent to a *si*-clause (5.119n.).

65. *Cratero,* a celebrated physician of the Republic (Cic. *Att.* xii.13.1). The name is here put for any physician, after Hor. *Sat.* ii.3.161.

magnos ... montes, cf. Sall. *Cat.* 23.3 *maria montesque polliceri coepit,* Otto, *Sprichw.*, 227 s.v. *mons* (1).

66-72. Selecting orthodox and very broad ethical questions, P. demonstrates what the study of Stoicism entails. Similar lists occur at Hor. *Ep.* i.18.96-103, *A.P.* 312-15, Sen. *Ep.* 82.6.

66. *discite et, o miseri* is clearly preferable to the well-attested alternative *discite, o miseri et,* which involves a difficult hiatus. 'Corruption was occasioned by the vocative placed ἀπὸ κοινοῦ' (G. P. Goold, *Phoenix,* 23 (1969), 194).

causas cognoscite rerum recalls Virg. *Georg.* ii.490 *felix qui potuit rerum cognoscere causas,* though P., unlike Virgil, is talking about 'the final cause of human life' (Conington).

67. *quid sumus et quidnam victuri gignimur*: Edd. compare Cic. *Fin.* iv.25 *animadvertamus qui sumus ipsi,* Epict. i.6.25 οὐκ αἰσθήσεσθε τοίνυν οὔτε τίνες ἐστε οὔτ' ἐπὶ τί γεγόνατε οὔτε τί τοῦτο ἐστιν ἐφ' οὗ τὴν θέαν παρείληφθε;, ii.10.1, etc. P.'s *quid* is more trenchant than Cicero's *qui.* For the indicatives *sumus* and *gignimur* in indirect questions (cf. 70 *habet,* 72 *iussit, es*), see K-S, ii,494. *quidnam* is an interior accusative; for the construction with *vivo,* see 5.151-2n.

67-8. Life's progress is spoken of in terms of a race, cf. 6.61.

ordo / quis datus: Jahn is probably right to take *ordo* as 'rank', i.e. the starting position in a race. This sense of *ordo* is evidently not found elsewhere, but it seems perfectly possible. The starting position would be of importance for charioteers or athletes.

68. 'Where and from what direction the turn round the post is simple.' It is not clear what, if anything, the *meta* is intended to

mean on a literal level. P. may have realised a further possibility of the race metaphor without regard for its literal implications.

metae ... *flexus* is a daring phrase. Edd. cite Stat. *Th.* vi.440 *flexae* ... *metae,* but this phrase is perfectly normal since *flecto* often occurs in the sense of 'round' or 'double'. *flexus,* however, does not seem to recur as P. uses it, namely 'a going round'.

qua mollis seems superior to the variant *quam mollis,* which suggests that the turn is simple whatever the circumstances, and, unlike *qua mollis,* further implies that the nature of the turn is fixed rather than dependent on the competitor's technique. *mollis* means 'easy to accomplish': see *OLD,* s.v. 7.

unde, i.e. 'whence to begin the turn' (Conington).

69. *quid fas optare,* the theme of much of *Sat.* 2.

69-70. *quid asper / utile nummus habet,* cf. Hor. *Sat.* i.1.73 *nescis quo valeat nummus, quem praebeat usum?.* While Horace directs the question at an *avarus,* P. aims it at mankind generally, representing the answer as a part of Stoic knowledge.

The phrase *asper* ... *nummus* recurs at Suet. *Nero,* 44.2, where the reference is to freshly minted coin, 'nummus non detritus'. But this sense is not easily justified in P. Conington's tentative elaboration, 'what is the good of money hoarded up and not circulated?', overloads *asper* and makes 69-70 anomalous by turning the question into a negative one, i.e. *quid* ... *utile* implies 'nil utile'. *asper* may relate to the feel of Roman coins generally, though serration does not seem to have been common to all of them. The phrase remains enigmatic.

70-1. For the thought, cf. e.g. *SVF,* iii.495, Epict. ii.17.31.

70. *carisque propinquis* recurs as a line-ending at Hor. *Sat.* i.1.83.

71. *elargiri* is recorded only here and in ecclesiastical Latin. It is almost certainly P.'s coinage, inspired by such Horatian formations as *emiror* (*Carm.* i.5.8). The variant *largiri* is a manifest scribal correction.

71-2. For the thought, cf. e.g. Epict. i.9.16, 10.10. Recognition of one's position among men exists also outside Stoicism as a commonplace tenet (Headlam on Herodas, 2.28).

72. *humana* ... *re,* 'the human commonwealth' (Conington), a telling phrase based on the analogy of *res publica* and reflecting the famous Stoic view of man as a cosmopolitan being.

73-6. Material security is no reason for rejecting Stoicism. P. makes the point by addressing himself to an individual who emerges as a successful lawyer.

73. *disce* picks up *discite* (66). The change from plural to singular is anticipated in 71-2.

nec invideas sc.'discere', cf. Hor. *Carm.* i.37.30-1 *invidens* / ... *deduci,* Ov. *Met.* iv.157, Luc. ii.550-1.

multa fidelia putet sc. because of over-abundant stores. For *multa* singular, 'many a', cf. 4.49, 6.8, L-H-S, 161f.

74. *defensis pinguibus Umbris* recalls Cat. 39.11 *pinguis Umber.* Conington rightly sees two suggestions in *pinguibus*: the Umbrians are obliged to make use of another's intellect (1.31n.), and they give as fees what they possess in plenty. For the payment of victuals by clients, see Mayor on Juv. 7.119.

75-6. The word-order is, 'et quod piper et pernae maenaque, Marsi monumenta clientis, prima orca nondum defecerit', i.e. *prima nondum defecerit orca* (76), 'have not yet run out in their first barrels', relates to all the products, not only to *maena,* as Conington would have it.

The lines are unexpectedly sardonic. In describing the lawyer's wealth, P. lists payments which, though plentiful, are decidedly unimpressive. *piper,* as Jahn notes, is probably the inferior domestic type and figures in a similar list at Mart. iv.46.7. *pernae,* 'hams', are poor food (6.70n.); Juvenal's lawyer also receives *siccus petasunculus* (7.119). *maena,* 'sprat', is not highly thought of elsewhere, cf. e.g. Cic. *Fin.* ii.91, Mart. xii.32.15. P. succeeds in ridiculing the worthlessness of some fees paid to lawyers, though the opportunist wit is at odds with the logic of the passage, cf. 53-5.

75. *Marsi ... clientis,* a simple type, cf. Juv. 3.169, 14.180. His gifts, like those of the Umbrians (74n.), are in character, cf. Mart. x.87.

77-85. P. notes possible objections to philosophical study on the part of a centurion. The ridicule of philosophers' eccentricity and of the useless ideas with which some concern themselves is eminently successful. But as a counter to P.'s exhortation to Stoicism, the lines are confused and irrelevant.

77. *gente hircosa centurionum,* 'the malodorous set of centurions'. For *gente,* cf. Hor. *Sat.* ii.3.287 *fecunda in gente Meneni, TLL,* vi.1.1847.2ff. For centurions' negligence of their persons, see Mayor on Juv. 14.194. They here represent boorish ignorance (5.189n.).

79. *Arcesilas aerumnosique Solones,* a ludicrously ignorant collocation: Solon obviously has no place among philosophers. For Arcesilas, founder of the Middle Academy, see von Arnim, *R-E,* ii.1164.50ff. The plural *Solones* is contemptuous, cf. Mart. ix.47.1 *Democritos, Zenonas inexplicitosque Platonas,* 1.34n. For the combination of singular and plural names, cf. Col. iv.11.1 *Vergilius et Saserna Stolonesque et Catones,* Juv. 8.3-5.

80. *obstipo capite,* 'with head bowed' in thought. P. adapts Hor. *Sat.* ii.5.92 *capite obstipo.*

figentes lumine terram, cf. ps.-Plato, *Alc.* ii.138A φαίνῃ γέ τοι ἐσκυθρωπακέναι τε καὶ εἰς γῆν βλέπειν ὥς τι συννοούμενος. P.'s construction, which recurs at Stat. *Silv.* v.1.140, is a variation on the usual 'figo lumina terrae'. A similarly varied construction is found at 5.63-4.

81. The complex and vivid line is imitated at Auson. *Ecl.* 4.24 (ed. Peiper, p.92) *murmure concluso rabiosa silentia rodunt.*

murmura ... et ... silentia rodunt: *silentia rodunt* is a *iunctura acris* resulting from the conflation of two distinct ideas, 'are silent' and either 'grind their teeth' or 'chew their lips' (2.1n.). *murmura ... rodunt* may perhaps be similarly explained, i.e. as a combination of 'mutter' and 'grind their teeth together'. But *silentia rodunt* and *murmura ... rodunt* are not quite on the same level: while the former can be taken to indicate simultaneous silence and gnawing, it is not especially easy to mutter and gnaw at the same time. P. may not have been troubled by this consideration, but it is at least possible that *rodunt* belongs only to *silentia* and that a zeugma is to be assumed, i.e. 'they emit murmurs and gnaw silence'.

murmura, a sign of deep thought, cf. e.g. Lucian, *Herm.* 1.1 ἐνενόεις γοῦν τι ... ἠρέμα ὑποτονθορύζων.

rabiosa silentia, lit. 'mad silence', a *iunctura acris* created by enallage. *rabiosa* is transferred from the subject of *rodunt*: the silence is 'mad' because the philosophers are mad. Koenig rightly notes, 'silentium cum murmure fixusque obtutus rabiei signum esse solet'. For philosophers' tendency to silence, cf. e.g. Juv. 2.14 *rarus sermo illis et magna libido tacendi.*

82. 'They weigh words on outthrust lips', a compressed and ambiguous thought. It may mean that, pursing their lips, they ponder what to say. Alternatively, they purse their lips as they consider what another has said.

exporrecto, 'outthrust', an extended meaning based on the analogy of the partial synonym *extenso* (1.48n.). The usual sense, 'stretched out', seems inappropriate in the context.

trutinantur verba, cf. Varro, *Men.* 419 *unum quodque verbum statera auraria pendere,* the context of which may resemble P.'s. *trutinor* is recorded here for the first time, and is apparently used after the analogy of *(ex)pendo.*

83. *aegroti veteris ... somnia* partly recalls Hor. *A.P.* 7 *aegri somnia.* For the pejorative designation of philosophy, cf. Varro, *Men.* 122 *postremo nemo aegrotus quicquam somniat / tam infandum quod non aliquis dicat philosophus,* Cic. *N.D.* i.42 *non philosophorum iudicia sed delirantium somnia,* Pease on Cic. *N.D.* i.39.

aegroti veteris is taken by J. W. Spaeth, *TAPA,* 73 (1942), 119-22, to mean Epicurus, a chronic invalid. But such precision in the mouth of an otherwise wayward and opportunist speaker is out of place, while the *somnia* as explained in 83-4 are not exclusively Epicurean (next n.).

83-4. The famous theory is subscribed to by various natural philosophers: see Bailey on Lucr. i.146-214. The epigrammatic effect of P.'s words is achieved by the play on *nihil.*

85. *hoc est quod palles?,* cf. Sen. *Ep.* 48.7 *hoc est quod tristes docemus et pallidi?.* For the pallor of study, see 5.62n.

cur quis non prandeat, cf. Hor. *Sat.* ii.3.257 *impransi ... magistri.* Food is supposed to clog the mental processes (1.31n.).

86-7. A faintly surprising inclusion: the centurion's speech, which is valid as an *occupatio* existing *in vacuo,* is given a dramatic setting.

86. *torosa iuventus,* 'brawny soldiery'. P.'s usage of *torosa* looks contemptuous to judge from the application of the adjective to oxen at Ov. *Met.* vii.429, Col. vi.1.3. For the stature of soldiers, see 5.190n. *iuventus* refers to the centurion's henchmen (*OLD,* s.v. 1b).

87. *tremulos ... cachinnos,* 'quivering, rippling laughter'. For the adjective, cf. Virg. *Aen.* vii.395 *tremulis ululatibus. cachinnus* again has derisory overtones at Cic. *Brut.* 216, Juv. 10.31.

naso crispante, 'with wrinkled nose'. *crispo* intransitive is rare, but cf. Maecen. ap. Sen. *Ep.* 114.5 *feminae cinno crispat.* The nose regularly signifies scorn (1.40-1n.).

88-106. An allegory: an ill man ignores his doctor's advice and comes to a grim end. The passage clearly means that the spiritual degenerate who neglects philosophy meets with moral annihilation. The thought stems from and opposes the mental condition represented by 77-87, namely antipathy towards Stoicism.

Given the simplicity of its message, the allegory is strikingly elongated, causing a degree of structural imbalance in the poem.

88-93. P. sketches the invalid's medical consultation, partial recovery and immediate reversion to old habits.

88-9. *inspice ... / ... inspice*: The verb is frequently used of medical examination (*TLL,* vii.1.1952.75ff.). For the repetition, see 1.11n.

89. *exsuperat,* 'rises', is after Virg. *Aen.* ii.759 *exsuperant flammae.*

gravis, predicative, means 'laboured' (*OLD,* s.v. 4b).

sodes, 'please', a colloquialism (Hofmann, *Lat. Umg.,* 133f.).

90. *qui dicit* recalls the line-beginning at Hor. *Ep.* i.17.48, which is similarly preceded by two lines of direct speech.

iussus requiescere, cf. Celsus, iii.2.5 *omnium optima sunt quies et abstinentia.*

91. *currere venas,* a *iunctura acris. venas* is metonymy for *sanguinem* but its combination with *currere* is audacious.

92-3. A sick person could normally expect gifts of wine from rich friends, cf. Mart. ii.40, Juv. 5.32.

92. *modice sitiente lagoena,* 'a moderately thirsty flagon', an apparent *iunctura acris* with capacity being expressed by thirst. The opposite procedure, the expression of thirst by capacity, is adopted at Plaut. *Curc.* 110 *sitit haec anus :: quantillum sitit? :: modica est, capit quadrantal.*

93. *lenia ... Surrentina*: For *lenia,* 'mild, mellow', see *OLD,* s.v. 3. Surrentine is considered especially beneficial for convalescents, cf. Plin. *N.H.* xiv.64, xxiii.35. For wine-drinking after bathing (*loturo*), see Mayor on Juv. 8.168.

94-7. An elliptical change of scene. It is to be assumed that the wine (93) has been fetched and that the invalid goes with it to the baths. A dialogue now takes place between the invalid and an acquaintance he meets either on the way or after arriving at the baths.

94. *heus* is an exclamation used to attract a person's attention: see Hofmann, *Lat. Umg.,* 15f.

istuc, neuter of *istic,* is a choicer form than the variant *istud.*

95. *surgit ... tibi lutea pellis,* lit. 'yellow skin is arising for you', i.e. 'your skin is turning yellow', a restatement of *tu palles* (94). *surgit* seems to be used in its established sense of 'occurs, arises', and it is idle of edd. to pretend that it can mean 'swells'. *lutea* is suggested by Hor. *Epod.* 10.16 *pallor luteus.* The yellowness is presumably a symptom of terminal illness. *pellis,* an alternative to

cutis, may imply that the appearance of the skin is abnormal, cf. Hor. *Epod.* 17.22 *pelle ... lurida.*

tacite, 'stealthily', is an extension based on the analogy of the partial synonym *furtim* (1.48n.). The bald assertion of edd. that *tacite* means *sensim* is not readily justifiable.

96. *deterius,* 4.21n.

ne sis mihi tutor, cf. Plaut. *Aul.* 430 *nisi tu mi es tutor,* Hor. *Sat.* ii.3.88 *ne sis patruus mihi,* Otto, *Sprichw.,* 352f.

iam pridem hunc sepeli; tu restas, cf. Hor. *Sat.* i.9.28 *'omnis composui.' 'felices! nunc ego resto',* Isid. x.264 *in consuetudine vulgari dicitur 'quid me mones? et tutorem et paedagogum olim obrui'.*

98-9. The invalid takes his bath. Bathing straight after food is considered an excessive, unhealthy and occasionally fatal habit, cf. Hor. *Ep.* i.6.61 *crudi tumidique lavemur,* Mayor on Juv. 1.143.

98. *turgidus ... epulis,* a new and important detail. The invalid has eaten either at home before setting out to bathe or, more probably, at the baths. *turgidus* is echoed at Juv. 1.143.

albo ventre may allude to dropsy, cf. Hor. *Carm.* ii.2.15-16 *albo / corpore.* Alternatively, the flesh around the stomach appears bloodless because it is distended with food.

99. *sulpureas ... mefites,* a metaphor drawn from hot springs, cf. Serv. on *Aen.* vii.84 *mefitis proprie est terrae putor qui de aquis nascitur sulphuratis.*

100-6. After bathing, the invalid collapses and dies.

100-1. The lines are faintly reminiscent of Hor. *Ep.* i.16.23 *manibus tremor incidat unctis.*

100. *inter vina,* 'while drinking' (1.30n.).

calidum: Conington compares Sen. *Ep.* 122.6 *sudorem quem moverunt potionibus crebris ac ferventibus.*

101. *dentes crepuere retecti* marks an advance on 100-1. Conington attributes *crepuere* to *tremor* (100), a possible view but one that ignores *retecti.* He takes the latter to allude to *laxis ... labris* (102), but the two ideas are mutually exclusive. 'Bared teeth' rather suggest an agonised rictus, which in turn suggests that the chattering of the teeth is not the result of *tremor* but is caused by a more violent seizure which the tremor immediately foreshadowed. Conington is therefore probably wrong to take 100-2 as a static picture; the lines relate to three stages of collapse.

102. *uncta,* 4.17n.

laxis, because of death.

tunc, i.e. 'deinde', as often. A further stage is described (101n.).

103-6. The scene changes to a funeral. The seizure at 100-2 turns out to have been fatal.

103. *tuba, candelae*: For the sounding of trumpets at funerals, cf. e.g. Prop. ii.7.12, iv.11.9. For tapers in funeral processions, cf. Sen. *Tr.An.* 11.7.

tandem, cryptic, may reflect the fastidiousness that has gone into preparing the corpse, or may suggest P.'s ironic relief that the foolish invalid has finally met his predictable end.

beatulus: *beatus* is often used of the dead (*TLL,* ii.1913.72ff.), and the diminutive, found only here, is presumably mocking.

103-4. *alto / conpositus lecto,* 'laid out on a high bier'. The adjective may 'show his consequence' (Conington), cf. Stat. *Silv.* v.1.214-15. For *conpositus,* cf. Ov. *Met.* ix.504, Luc. ix.116, Sen. *Brev. Vit.* 20.3.

104. *crassis ... lutatus amomis*: For the anointing of corpses, see Bömer on Ov. *Fast.* iii.561. *crassis* and *lutatus* are obviously scornful terms.

105. *in portam rigidas calces extendit*: For the custom, cf. Sen. *Ep.* 12.3, Plin. *N.H.* vii.46. *rigidas* is transferred from the subject of the sentence. The element of animation contained in *extendit* is designedly macabre.

at is continuative rather than adversative, cf. 4.33, 5.179.

106. *hesterni ... Quirites,* lit. 'yesterday's citizens', i.e. 'citizens created yesterday', an ironic title for the slaves emancipated by their dead master's will. The adjective *hesternus* again lends itself to compressed usage at Virg. *Aen.* viii.543, Ov. *A.A.* iii.154.

capite induto refers to the *pillea* (5.82n.).

107-118. The opponent's reply at 107-9 springs from 88-106 not as an allegory relating to spiritual illness but as a literal passage: he asks how the story relates to him, since he is not physically ill. The *adversarius* attempts to subvert the allegory by treating it as a piece of literal narrative, and his calculated obtuseness is designed to confound P. But instead of troubling to correct the deliberate mistake, P. (109ff.) takes up his opponent's denial of physical illness and shows first that the *adversarius* is physically ill and second that his symptoms are signs of moral illness. The interlocutor thus fails in his attempt to overthrow 88-106 and displays anger (116-18).

Some edd. believe that the *adversarius* is portrayed as stupidly misunderstanding the allegory, a view unsatisfactory for various reasons. The allegory is obvious in meaning, and the transition at 107ff. becomes dramatically implausible and intellectually flaccid if supposed to rest on a misunderstanding of the allegory. In addition, it is most odd that P. does not correct his opponent's misapprehension, but rather adopts his terms of reference, so abandoning the allegory. It is wrong for Nisbet, 'Persius', 57, to assert that in this last section of the poem 'comes the application of the parable'. The allegory needs no application because it is self-explanatory; and while physical illness in the allegory is merely parallel to, or illustrative of, moral illness, physical illness at 109ff. directly betokens moral illness. There is thus no close link between 88-106 and 109ff. Finally, the reaction of a supposedly obtuse *adversarius* to the receipt of enlightenment or instruction should not logically be anger (116-18).

107. *tange, miser, venas,* cf. Ov. *Met.* x.289 *saliunt temptatae pollice venae,* Sen. *Ep.* 22.1 *vena tangenda est.* Nisbet, 'Persius', 57, believes *miser* refers to the *adversarius* and that P. must be the speaker. But P. would not defeat the purpose of his own allegory (last n.), while *miser* in the mouth of the *adversarius* is suitably aggressive.

109. *visa est si forte pecunia,* cf. 2.52-4, 4.47.

110. Jahn compares Epict. iii.2.8 ἐὰν ἴδῃς κοράσιον καλόν, ἀντέχεις τῇ φαντασίᾳ;.

vicini, a semantically unnecessary inclusion, particularises a general situation.

111. *cor tibi rite salit?* recalls 107.

111-14. The eating of plebeian fare is prevented by an ulcer in the mouth. *positum ... farina* (111-12), like *visa ... puella* (109-10), is a circumstance calculated to reveal moral infirmity. However, unlike the physical symptoms of rapid heartbeat (111) and sudden chill (115), the ulcer is not actual but assumed or imagined. As Jahn notes, the point of *temptemus fauces* (113) is that with the plain fare P. means to test the condition of his opponent's throat; and *tenero ... beta* (113-14) is P.'s ironic anticipation of the man's reaction to the prospect of eating such food. The ulcer is invented as an excuse for refusing. The true reason for refusal is a luxurious palate, another form of moral illness.

Conington believes the ulcer to be real, but the lines would then prove nothing. Unlike accelerated heartbeat, a putrid sore is not an

immediate reaction to circumstances, and the inability to eat ordinary food because of an ulcer becomes an unremarkable and, in the context, aimless idea. Conington's error springs from his taking *temptemus* (113) as 'examine' and *tenero ... beta* (113-14) as the diagnosis which results from P.'s examination.

112. *durum,* 'harsh', refers to taste (*OLD,* s.v. 2) rather than texture.

populi cribro decussa farina, 'flour shaken down from the people's sieve', a periphrasis for *panis plebeius* (Sen. *Ep.* 119.3), which was made from flour passed through a coarse sieve, cf. Plin. *N.H.* xviii.115.

113. *tenero* is predicative.

114. *radere beta*: Given the tenderness of beet (Cat. 67.21), the collocation is ironic.

115. *alges* recalls *non frigent* (109).

excussit, 'has stirred', an extension based on the analogy of the partial synonym *commovit* (1.48n.).

albus timor: The adjective is transferred from the complexion of the person who experiences fear, cf. 5.177 *cretata Ambitio,* Friedländer on Mart. i.15.7 and Juv. 2.170.

aristas metaphorical for *pilos* is suggested by Varro, *L.L.* vi.45 *cum etiam in corpore pili, ut arista in spica hordei, horrent.*

116-18. A final instance of spiritual infirmity is provided by the interlocutor's anger at the preceding diagnosis of his moral illnesses and at the failure of his challenge at 107-9. A similarly angry finale is attached to Hor. *Sat.* ii.7, though in P. the interlocutor's anger further serves to confirm his spiritual illness. *nunc* (116) is rightly interpreted by R. Jenkinson, *Latomus,* 32 (1973), 548-9, as 'now', but edd. tend to take it as 'at other times' on the grounds that it answers to *nunc* understood in 115; 116-18 is then a general statement, like 115. However, the only other such ellipse of *nunc,* at Virg. *Aen.* v.830-1 *sinistros, / nunc dextros solvere sinus,* is infinitely more obvious than P.'s, and nothing obliges one to understand *nunc* in 115. Further, if 116-18 corresponds closely to 115 (the cold of fear), then *dicisque ... Orestes* (117-18) is an inconsequential addition to the heat of anger. Since *nunc* answers to nothing in 115, a full stop at the end of 115 is superior to the favoured semi-colon.

116. *face supposita fervescit sanguis*: The metaphor is of a boiling cauldron. For the figurative *face,* which on a literal level denotes the arguments immediately preceding, cf. Lucr. iii.303 *irai fax.*

However, there is some ambiguity. *fax* is frequently used without overt metaphorical force for something that rouses passions (*OLD,* s.v. 8), while *fervescit,* besides denoting literal heat, may refer to the heat of passion, cf. Lucr. iii.289. See 5.38n.

117-18. Anger is thought of as *insania,* cf. Hor. *Ep.* i.2.62 *ira furor brevis est,* Nisbet-Hubbard on Hor. *Carm.* i.16.5.

118. *non sani ... non sanus,* cf. Hor. *Sat.* ii.3.322 *quae si quis sanus fecit sanus facis et tu.*

Orestes, a proverbial madman (Otto, *Sprichw.,* 258-9).

SATIRE FOUR

1-22 'So,' says Socrates to Alcibiades, 'you wish to enter politics? Of course, you are precociously wise and have considerable knowledge of right and wrong. Cease your mad undertaking. Your philosophical values are the same as this old herb-seller's.' 23-4 People see not their own faults but others'. 25-32 You will hear a rich man branded as a miser. 33-41 Sunbathe naked, and there will be someone to call you a homosexual. 42-3 Fault-finding is a condition of life. 43-6 Conceal your faults if you can. 46-52 But do not accept praise when you have imperfections.

1-22. Socrates exposes Alcibiades' shortcomings as a would-be politician. The passage is loosely modelled on, and exhibits reminiscences of, ps.-Plato, *Alc.* i, the theme of which is found summarised by Alcibiades at Plato, *Symp.* 216A ἀναγκάζει γάρ με ὁμολογεῖν ὅτι πολλοῦ ἐνδεὴς ὢν αὐτὸς ἔτι ἐμαυτοῦ μὲν ἀμελῶ, τὰ δ' Ἀθηναίων πράττω. C. Dessen, 'Iunctura callidus acri', 104, notes that the reference to *Alc.* i at Epict. iii.1.42 suggests particular Stoic interest in that dialogue.

1. *rem populi tractas?*: The setting of *Alc.* i is determined early on with a number of similar remarks by Socrates, cf. 105 A-B, 105E, 106C. *rem populi* is a simple variation on *rem publicam,* cf. Cic. *Rep.* i.39 *est igitur ... res publica res populi.*

1-2. For the identifying parenthesis, cf. 5.162-3, Hor. *Sat.* ii.3.161. A similar periphrasis for Socrates is found at Juv. 13.185-7.

1. *barbatum ... magistrum,* 'philosopher', is adapted at Juv. 14.12.

2. *sorbitio tollit quem dira cicutae* is faintly reminiscent of Hor. *Sat.* ii.1.56 *sed mala tollet anum vitiato melle cicuta. dira* is transferred from *cicutae.*

3. *quo fretus?,* cf. *Alc.* i.123E τί οὖν ποτ' ἔστιν ὅτῳ πιστεύει τὸ μειράκιον;.

magni pupille Pericli: The periphrasis serves both to identify Alcibiades and to hint at the advantage he hopes to gain from Pericles' guardianship, cf. *Alc.* i.104B.

4-5. A sarcastic answer to *quo fretus?* (3). The qualities mentioned are essential to a statesman, cf. *Alc.* i.123C, but what Socrates in fact means to say is found at *Alc.* i.118B διὸ καὶ ᾄττεις ἄρα πρὸς τὰ πολιτικὰ πρὶν παιδευθῆναι.

4. *ingenium et rerum prudentia* is taken from Virg. *Georg.* i.415-16 *quia sit divinitus illis / ingenium aut rerum fato prudentia maior.*

4-5. 'Wisdom has come promptly before your beard.' The jest may be proverbial, cf. *Paroem. Gr.* ii.625.94 πρὸ τῆς γενειάδος διδάσκεις τοὺς γέροντας.

5. *pilos* metonymic for *barbam* seems to be unparalleled.

dicenda tacendave calles is similar in form but opposite in substance to Hor. *Ep.* i.7.72 *dicenda tacenda locutus,* which means the same as Demosth. 18.122 βοᾷς ῥητὰ καὶ ἄρρητ' ὀνομάζων. For P.'s thought, cf. Aesch. *Sept.* 619 φιλεῖ δὲ σιγᾶν ἢ λέγειν τὰ καίρια, *Cho.* 582, *Eum.* 277-8, Enn. *Ann.* 250 (V.²) *prudenter qui dicta loquive tacereve posset.* P. is perhaps echoed at Quint. ii.20.5 *si consonare sibi in faciendis ac non faciendis virtutis est (qua pars eius prudentia vocatur), eadem in dicendis ac non dicendis erit.* For the construction of *calleo* with an accusative, cf. Hor. *A.P.* 274, *TLL,* iii.166.37ff.

6-9. Socrates imagines Alcibiades pursuing his intended career: the youth will silence a seething mob and address it on justice and injustice.

6. *commota ... bile,* i.e. 'angered', cf. Cic. *Att.* ii.7.2, Hor. *Ep.* i.19.20.

plebecula is a contemptuous diminutive, cf. Cic. *Att.* i.16.11, xvi.8.2 *et plebeculam urbanam et ... bonos viros,* Hor. *Ep.* ii.1.86.

7-8. For the picture, cf. Ov. *Met.* i.205-6 *voce manuque / murmura compressit,* Sen. *Contr.* ix.4.19 *silentium manu fecit,* Luc. i. 297-8 *tumultum / composuit voltu dextraque silentia iussit,* Tac. *Ann.* i.25 *stabat Drusus silentium manu poscens,* Suet. *Aug.* 53.1.

7. *fert animus ... fecisse*: The construction seems largely poetical. It is found first at Ov. *Met.* i.1, *A.A.* iii.467, and elsewhere at Luc. i.67, Suet. *Otho,* 6.1. For the perfect infinitive, see 1.132n.

calidae fecisse silentia turbae, i.e. 'make the angry crowd silent'. The harsh Latin results from a conflation of 'facere silentium' and 'imperare silentium turbae calidae' (2.1n.). Conington's supposed analogy 'facio negotium alicui' merely resembles P.'s locution, it does not explain it.

calidae, signifying the heat of anger, picks up *fervet* (6) and perhaps also *bile* (5.144n.).

8. *maiestate manus,* 'by the majesty of your hand', a *iunctura acris.* When attributed to people, *maiestas* is usually an overall quality, though it is occasionally said to show itself on a person's face. P.'s phrase is abrasive because *manus* is endowed with *maiestas.* In effect, Alcibiades secures silence because he has *maiestas* and by raising his hand; two separate details, quality of personality and a physical gesture, are compressed into one (2.1n.).

quid deinde loquere? simply indicates that Socrates imagines the words immediately following as being spoken by Alcibiades. Jahn's view, that the question suggests Alcibiades has not thought out what to say, is hardly compelling and springs from a misunderstanding of 9.

Quirites: The form of address is humorously incongruous in a Greek setting.

9. 'A certain course is unjust, another is bad, another is right.' The line is representative of what Socrates supposes Alcibiades will say: the latter will address the citizens on matters of right and wrong. The pronouns *hoc* and *illud* (twice) serve as indefinite examples, cf. e.g. Hor. *Sat.* i.4.134-6, Sen. *Ep.* 119.15. Those edd. who take line 9 to be the actual words Alcibiades will utter are clearly mistaken, and Jahn is wrong to think Socrates is censuring Alcibiades' glibness.

hoc puta, 'such and such a course, for instance', is striking tautology: *puta* naturally qualifies something definite, but *hoc* is indefinite (last n.). For similar examples of pleonasm, see 3.29n. *puta,* 'for instance, say', is recorded first at Hor. *Sat.* ii.5.32 and next in the Empire: see K-S, i.199, L-H-S, 339.

10-13. Socrates ironically observes that Alcibiades has the ability to make decisions on right and wrong. What he means to suggest is that Alcibiades has no conception of such ethical matters, cf. *Alc.* i.110C, 112D πῶς οὖν εἰκός σε εἰδέναι τὰ δίκαια καὶ τὰ ἄδικα, περὶ ὧν οὕτω πλανᾷ καὶ οὔτε μαθὼν φαίνῃ παρ' οὐδενὸς οὔτε αὐτὸς ἐξευρών;, 113B.

The process of moral judgement is expressed in three distinct images, cf. 1.58-60, 5.10-13, 37-40. The first two seem designed to show that difficulty is involved, though the third serves no such purpose.

10-11. Moral concepts are 'weighed' elsewhere, cf. e.g. Plato, *Prot.* 356B (pleasure and pain), *Rep.* viii.550E (wealth and virtue), Cic. *T.D.* v.51 (spiritual and physical benefits), *Fin.* v.91-2 (virtue and all else). P.'s realisation of this quite common image is

unusual: instead of the orthodox idea of good being weighed against evil, *iustum,* as Conington notes, is placed in each *lanx.* From this enigmatic procedure it is reasonable to derive the suggestion of a choice between two just courses, one of which is more just than the other.

11. *ancipitis,* 'wavering', cf. Virg. *Aen.* x.304, Juv. 14.272.

11-12. The probable meaning is, 'you distinguish right when it occurs between the manifestations of wrong or when the moral rule misleads because the standard to be applied is different'. The first part (*rectum ... subit*) alludes to the Peripatetic idea of virtue as the mean between the vices of excess and deficiency, cf. Arist. *Eth. Nic.* ii.6-8. *vel ... varo* seems to indicate that the rule of the Golden Mean cannot be applied to every ethical judgement, cf. Arist. *Eth. Nic.* ii.6.18-20, 7.8. *varo* means 'different', cf. 6.18, Hor. *Sat.* ii.3.56, *pede* means 'standard', cf. Hor. *Ep.* i.7.98, and *pede ... varo* is a loosely appended and elliptical ablative of circumstance. *rectum, curva* and *regula* are not used literally to achieve a metaphor, but instead convey their established moral senses.

Edd. tend to follow the scholiast, who takes *varo* as *intorto,* so that *vel ... varo* is understood to mean, 'even when the *regula* is bent and misleads'; *regula* is taken in its literal sense of 'carpenter's rule', and *pede* is part of the *regula.* This approach, however, is unsatisfactory. It is impossible to see how a *regula* can possess a *pes.* It is extremely difficult to see what *vel ... varo* would mean on a literal level. If a distinction can be made even with a faulty *regula,* the absurd implication is that a *regula,* faulty or not, is irrelevant to the process of distinguishing straight and crooked. Even if *varo* is taken as 'different' and *pede* as 'standard', *vel ... varo* remains obscure as long as *regula* is taken as 'carpenter's rule': the latter cannot 'mislead' in the measuring of straight and crooked. Admittedly, *rectum, curva* and *regula* suggest a definite metaphor, but in fact seem to be used in their received extended senses, without their metaphorical force being activated.

13. *nigrum vitio praefigere theta,* i.e. 'condemn wrongdoing to death', a vivid and grotesque image for the process of moralising *notare.* The condemnatory black mark outwardly resembles that at 5.108, but the metaphor here differs, and the blackness is rather of death. θ, denoting θάνατος, was used to list people as dead and also as a mark of condemnation to death, cf. Mart. vii.37.1-2 *nosti mortiferum quaestoris, Castrice, signum? / est operae pretium discere theta novum*

(with Friedländer's n.), Auson. *Ep.* 87.13 (ed. Peiper, p. 344), Isid. i.3.8. Both Isidorus and the scholiast here quote from an unknown source, *o multum ante alias infelix littera theta.*

14-16. Socrates moves onto direct abuse of Alcibiades, urging him to give up his intention of entering politics.

14. *igitur* shows that the apparent compliments preceding were ironically bestowed.

summa nequiquam pelle decorus recalls Hor. *Ep.* i.16.45 *introrsum turpem, speciosum pelle decora.* The allusion is to the fable of the ass in a lion's skin (5.116n.). Unlike Horace, P. does not directly mention inner reality, which is merely hinted at with *nequiquam.* Other truncated allusions to fables occur at 24, 5.116, 170.

summa, 'topmost', describing what is itself on the surface, *pelle,* is tautological. Similarly redundant epithets are found at 2.6 *humilis ... susurros,* 3.13 *nigra ... sepia,* 32-3 *opimum / pingue,* 54-5 *insomnis ... / invigilat,* 4.32 *morientis ... aceti,* 5.11 *clauso murmure,* 35 *ramosa ... compita,* 121 *brevis semuncia.* For other kinds of tautology, see 3.29n.

15-16. 'Why not stop flaunting yourself before your time?' illogically implies that Socrates envisages a time in the future when it will be in order for Alcibiades to indulge in ostentation. The expression arises from the conflation of two ideas, 'why not stop flaunting yourself?' and 'why not stop trying to be a statesman before your time?' (2.1n.).

15. *ante diem,* 'before your due time', cf. e.g. Virg. *Aen.* iv.620, Ov. *A.A.* iii.739.

blando caudam iactare popello: The metaphor apparently changes abruptly from 'asinus sub leonina pelle', cf. 5.116-17, but its exact nature is not clearly presented. *caudam iactare,* 'wave your tail', suits a peacock's vain display, and the identification of Alcibiades with this most beautiful of birds would be apt, cf. 20. However, the phrase could also refer to a fawning dog or puppy, the idea being that Alcibiades will attempt to win the people over to his side. The lack of clarity in *caudam iactare* is accentuated by the puzzling *blando.* Why the people should 'allure', 'charm' or 'fawn' is not easy to see. The adjective would suit the aspiring politician far better than his audience. *blando* suggests a desire to obtain some favour, but what favour the populace would look for from a peacock, a dog or Alcibiades is uncertain.

popello occurs first at Hor. *Ep.* i.7.65 and next here and at 6.50. The diminutive looks to be contemptuous.

16. For Alcibiades' *insania,* Dessen, 61, compares *Alc.* i.113C μανικὸν γὰρ ἐν νῷ ἔχεις ἐπιχείρημα ἐπιχειρεῖν ..., διδάσκειν ἃ οὐκ οἶσθα, ἀμελήσας μανθάνειν.

Anticyras ... sorbere meracas, 'drink undiluted Anticyras', a *iunctura acris. Anticyras* stands for 'hellebore', cf. Hor. *Sat.* ii.3.83 *nescio an Anticyram ratio illis destinet omnem,* but *Anticyras ... sorbere* is a grotesque collocation. *meracas* is suggested by a further Horatian line, *Ep.* ii.2.137 *expulit elleboro morbum bilemque meraco.* As the scholiast notes, the plural *Anticyras* is purely for the sake of exaggeration, cf. Hor. *A.P.* 300 *tribus Anticyris caput insanabile.* Conington seems mistaken in explaining the plural on the grounds that two towns called Anticyra, one in Phocis and the other in Malis, produced hellebore (Hirschfeld, *R-E,* i.2427.48ff., 2428.31ff.).

melior sorbere, i.e. 'quem sorbere melius foret', as Jahn says, but his reference to Val. Fl. i.424 *oraque Thessalico melior contundere freno* is not in point. This and other instances of *bonus* with an adjective listed at *TLL,* ii.2098.33ff., e.g. Virg. *Ecl.* 5.1-2 *boni ... / ... calamos inflare,* denote skill at or preparedness for something. This nuance is lacking in P., whose phrase serves as a variation on the impersonal construction and is based on such analogies as Virg. *Aen.* iv.564 *certa mori* (= 'certum est mori'), Hor. *A.P.* 231 *effutire ... indigna* (= 'quam non decet effutire').

17-19. Alcibiades and an old woman (pointed out by Socrates) are said to have the same scale of values: both would regard the *summum bonum* as good food and sunbathing.

17. *summa boni* varies the technical *summum bonum,* a partial synonym (1.48n.).

uncta ... patella, 'sumptuous dish'. For the adjective, cf. Hor. *Ep.* i.15.44, Petr. 43.4 *uncta mensa,* Mart. v.44.7.

17-18. *vixisse ... / ... et ... cuticula*: Noun and infinitive are often co-ordinated, but P.'s construction is unusual in that the infinitive precedes the noun, cf. 3.52-3. For the perfect infinitive, see 1.132n.

18. *adsiduo curata cuticula sole*: The idea of 'taking care of one's skin' is confined to satire, cf. Hor. *Sat.* ii.5.37-8 *ire domum atque / pelliculam curare iube, Ep.* i.2.28.-9 *Alcinoique / in cute curanda plus aequo operata iuventus,* 4.15 *me pinguem et nitidum bene curata cute vises,* Juv. 2.105. As Jahn says, the general sense of 'living at ease' which the Horatian expressions convey is in P. replaced by a narrow and literal sense through the addition of *sole.*

cuticula, formed on the analogy of *pellicula,* is first found here and may be P.'s coinage. It occurs next in the probable imitation at Juv. 11.203 *nostra bibat vernum contracta cuticula solem.*

19. *expecta, haut aliud respondeat haec anus,* 'wait, and this old woman would give the same reply', is an abbreviated form of 'if, after asking her the question about the *summum bonum,* you gave this old woman a few moments to think, she would come up with the same answer as you'. Conington's version, 'listen: the old woman here will give the same answer', makes sense in itself, but *respondeat* is not translated as a subjunctive. P.'s words reflect a purely hypothetical situation in which the old woman is not going to reply or even be asked. Thus *expecta* cannot be a true imperative. Rather it represents a *si*-clause (5.119n.), but a revision of Conington's translation, 'listen and this old woman would reply as much', makes *expecta* very weak and the line would benefit from its absence. *expecta* looks as if it must mean 'if you waited'.

haec anus is abruptly introduced. Her presence requires one to imagine the scene of Socrates' harangue as a street or the market-place, though there are no other such indications. Moreover, she remains enigmatic until resolved into Baucis at 21-2.

19-22. The implication of 17-19, that Alcibiades is no more informed on ethical matters than *haec anus,* is made explicit and more elaborate: Alcibiades, who is noble and handsome, has no more wisdom than Baucis, who is ugly and a herb-seller. *haec anus* (19) is explained by *Baucis* (21) and *Baucis* is identified in 22.

20. For Alcibiades' reliance on his noble birth and good looks, cf. *Alc.* i.104A-B.

"Dinomaches ego sum", 'I am the son of Dinomache', a Greek construction. Alcibiades' mother was an Alcmaeonid, the daughter of Megacles and granddaughter of Cleisthenes: see Kirchner, *R-E,* iv.2393.64ff.

suffla is harsh and apparently results from a typical fusion of two similar ideas, 'dic sufflatus' and 'te suffla', neither of which finds full expression (2.1n.). For the image in *suffla,* see 3.27n.

20-1. *esto, / dum ne deterius sapiat ... Baucis,* 'agreed, only Baucis will have no less wisdom'. For *dum ne* as a weak adversative 'only', cf. Liv. iii.21.6 *imitamini ... turbam inconsultam et ... peccate ..., dum ego ne imiter tribunos. dum ne* regularly means 'provided that ... not' (K-S, ii.447, L-H-S, 616), but it cannot be so understood here. P.'s

iunctura is partly reminiscent of Hor. *Sat.* ii.3.31 *dum ne quid simile huic, esto ut libet.*

21. *deterius,* i.e. 'peius', recurs at 3.96. The adverb is used by Horace at *Sat.* i.10.90, *Ep.* i.10.19, but is generally rare (*TLL,* v.1.800.77ff.).

pannucia, 'wrinkled, shrivelled', cf. e.g. Plin. *N.H.* xv.52, Mart. xi.46.3. The sense contrasts with *candidus* (20). The epithet may also mean 'ragged', cf. Petr. 14.7, but this sense has less point in the context.

22. 'After she has cried basil at a high price to a dissolute slave.' The line serves to identify Baucis as a herb-seller, one of the dregs of society (19-22n.).

bene ... cantaverit seems to be modelled on the analogies *bene emo* and *bene vendo* (K-S, i.391), though *canto* in the sense of 'cry', i.e. offer for sale, looks to be unparalleled.

discincto in the moral sense of 'dissolute', also at 3.31, occurs first at Hor. *Epod.* 1.34 and then at Ov. *Am.* i.9.41, Sen. *Ep.* 114.4.

ocima, a borrowing of ὤκιμον, is perhaps thought of as an aphrodisiac, cf. Plin. *N.H.* xx.123; hence *discincto.*

23-4. Line 23 alludes in general terms to Alcibiades' failure to be aware of his shortcomings. Line 24 presents the opposite fault, that men are quick to recognise others' shortcomings. The latter idea has no connexion with Alcibiades but serves by means of a contrast to open the way for what immediately follows.

23. *nemo ... nemo,* 1.11n.

in sese ... descendere, 'to go into himself', a vivid and incongruous extension of the common idea of examining one's inner being. A reference to 'the unplumbed depths of viciousness' (K. J. Reckford, *H,* 90 (1962), 484) in *descendere* seems doubtful.

24. The metaphor is derived from the Aesopean fable (303, ed. Chambry) of mankind's two wallets: one wallet, which contains a man's own faults, hangs on his back and is not easily seen by him; a second wallet containing other people's faults hangs on his chest and is continually before his eyes, cf. Cat. 22.21, Hor. *Sat.* ii.3.299, Sen. *de Ira,* ii.28.8, Plut. *Crass.* 32.4. Edd. note that P. discards the second wallet: others' faults are seen by looking at their backs.

mantica is recorded before P. only at Lucil. 1207 (M.), Cat. 22.21 and Hor. *Sat.* i.6.106, and occurs next in Apuleius.

25-32. P. illustrates the thought of 24, that men are quick to seize on others' faults: a rich man is branded a miser. The fault-finding is clearly nothing but slanderous gossip. R. Jenkinson, *Latomus,* 32 (1973), 523-4, rightly notes that the attack is 'a witty caricature' of a miser, and the 'concentration of details' and 'exaggeration' indicate that 'the portrait of Vettidius is ... untrue'. In addition, *'cuius?'* (25) suggests that the critic does not know Vettidius.

26. *dives arat Curibus* echoes Virg. *Georg.* ii.224 *talem dives arat Capua. arat* means 'own farmland', cf. Hor. *Epod.* 4.13 *arat Falerni mille fundi iugera.* Edd. read into *Curibus* a reference to the simple life of the Sabines, but the name merely serves to lend substance to the conversation.

quantum non miluus errat is proverbial, cf. Petr. 37.8 *ipse Trimalchio fundos habet, qua milvi volant,* Juv. 9.55. *errat,* 'fly over', stands for *pererrat* (1.84n.).

The variant *oberrat* results from *miluus* being treated by scribes as a disyllable, cf. ps.-Ov. *Hal.* 95, Mart. ix.34.10, Juv. 9.55. But *miluus* here, as in Horace and elsewhere, is trisyllabic: see *TLL,* viii.985.44ff.

27. *dis iratis* sc. 'natum', the daring ellipse being suggested by the co-ordinate descriptive ablative immediately following. For the phrase, see Otto, *Sprichw.,* 110 s.v. *deus* (9). The wrath of heaven is again assigned to a miser at Hor. *Sat.* ii.3.123 *dis inimice senex.*

genio ... sinistro, 'possessed of a hostile *genius*'. For *genius* as a man's spirit of enjoyment, see 5.151n. *sinistro* in the sense of 'hostile' is an extension based on the analogy of the partially synonymous *adverso* (1.48n.). The miser's *genius* is his enemy because it has been made to suffer deprivation, cf. Plaut. *Truc.* 183 *qui cum geniis suis belligerant parcepromi,* Ter. *Phorm.* 44 *suom defraudans genium conpersit miser.*

28. The reference is to the Compitalia, but the exact meaning of this line may well be irrecoverable. The main evidence is the scholiast's: *compita sunt loca in quadriviis quasi turres, ubi sacrificia finita agricultura rustici celebrabant. merito pertusa, quia per omnes quattuor partes pateant ... compita sunt non solum in urbe loca sed etiam viae publicae ac diverticula aliquorum confinium, ubi aediculae consecrantur patentes ...; in his fracta iuga ab agricolis ponuntur velut emeriti et elaborati operis indicium.*

The scholiast plausibly takes *compita* to mean not the crossroads themselves but the shrine at the crossroads, cf. e.g. Prop. iv.3.57

flore sacella tego, verbenis compita velo. For *pertusa*, 'bored through', edd. cite the sketch of the Compitalia at Calp. Sic. 4.125-6 *utque bono plaudat paganica turba magistro, / qui facit egregios ad pervia compita ludos*. If the scholiast's description of the shrines is correct — and there is evidence in Philargyrius and the *Gromatici Latini* which may suggest that it is (Wissowa, *R-E*, iv.792.60ff.) — then *pertusa* is perhaps a picturesque equivalent to Calpurnius' *pervia*: the shrine, built so as to be 'open in four directions', is seen by P. as having had holes made in it. This interpretation, however, is not wholly compelling.

A major difficulty in the scholion is the dedication of broken yokes. Edd. compare Tib. ii.1.5-6 *luce sacra requiescat humus, requiescat arator, / et grave suspenso vomere cesset opus*, Ov. *Fast*. i.665 *rusticus emeritum palo suspendat aratrum*. But *suspendo* in these instances denotes a temporary arrangement, while *figit* suggests a permanent dedication. L.A. Holland, *TAPA*, 68 (1937), 430-3, observes that there is no parallel for the permanent dedication of a plough or any part of it, and further argues that a broken yoke would be a rare and by no means annual occurrence, and that the miser would not deliberately break one for dedication. She therefore suggests that *iugum* is the actual shrine, 'consisting of two uprights and a lintel', and *figit* means 'erect'; the idea is that the landowner is so niggardly in his worship, as in all matters, that his shrine needs rebuilding each year in time for the Compitalia. But whether *iugum* is sufficient structure for a shrine is doubtful; and if *iugum* is taken as 'shrine', *compita* can only mean 'crossroads', with the result that *pertusa* becomes even more difficult. Nevertheless, Holland's interpretation involves taking 28 as a description not of regular practice at the Compitalia but of a miser's perverted conduct, and in view of the obloquy in the rest of 27-32, this seems a very promising line of approach. But then one can only guess at the point P. is trying to make. Perhaps temporary dedication of a *iugum* (unbroken) was the custom at the Compitalia; instead of hanging up a yoke at the crossroads, the miser nails it there, as in previous years (hence *pertusa*), out of fear that it may be stolen during the festival. But this view entails some dubious assumptions. P.'s words are still some way from being understood.

quandoque meaning 'quandocumque' is rare before Horace (*Carm*. iv.1.17, 2.34, *A.P*. 359) and frequent in the Empire (L-H-S, 608).

29-32. The wretched picture contrasts with the traditional lavishness of the Compitalia, cf. Cato, *Agr.* 57, *Catal.* 13.27 *uncta Compitalia*, Dion. Hal. *Ant. Rom.* iv.14.4.

29. *seriolae veterem metuens deradere limum* vaguely recalls Hor. *Sat.* ii.4.80 *gravis veteri craterae limus adhaesit.* P. probably means 'fearing to scrape off the old filth from the jar'. *limum* is the dirt accumulated over a long period of storage. The miser is so tight-fisted that he baulks not merely at opening the wine-jar but even at cleaning it, the preliminary to opening it. Most edd. see a reference to pitch, with which jars are sealed, but *limus* cannot mean 'pitch', while *deradere* of breaking a seal is very difficult.

seriolae, 'dwarf wine jar' (Conington), is first attested here. The diminutive serves much the same purpose as *veterem* and *metuens* in that it highlights Vettidius' parsimony.

30. *ingemit*: The prayer following is uttered in an agonised tone. No other instances are given in *TLL* of *ingemo* (or *gemo*) used to introduce direct speech.

"hoc bene sit", cf. Aesch. *Ag.* 217 εὖ γὰρ εἴη (with Fraenkel's n.). The prayer is incongruous: Vettidius fears he may have acted rashly in laying on such a spectacular feast. *hoc* seems to be vaguely used, referring not to 29, as Conington thinks, but to the whole business of the feast.

30-1. *tunicatum .../cepe*: Jahn's claim that an onion is 'vulgaris et vilis cibus' cannot be substantiated. The idea may rather be that Vettidius, instead of eating a complete meal, limits himself to an appetizer. He eats the onion in its skin, 'so that there may be no waste' (Conington). For *tunicatum*, cf. Stat. *Silv.* iv. 9.30 *bulborum tunicae*, Juv. 14.153 *tunicam ... lupini.* P.'s extended use of the participle may be unparalleled.

31. *farratam*: The participle occurs first here and next at Juv. 11.108 *ponebant ... Tusco farrata catino.* It refers to the frugal dish *puls*, a pottage made from *far* (Mayor on Juv. 14.171).

pueris plaudentibus ollam: For the slaves' applause, cf. Calp. Sic. 4.125 (on 28n.). The applause here is obviously undeserved. It may be sardonic and derisive, the miser being an object of ridicule even to his own slaves. Alternatively, the latter applaud because they feel obliged to show gratitude for anything their master may provide.

plaudo meaning 'applaud' regularly takes the dative, but for its construction with an accusative, cf. Stat. *Silv.* v.3.140 *nec fratrem caestu virides plausere Therapnae*, Juv. 1.146.

32. *pannosam faecem*, lit. 'ragged lees', is probably a *iunctura acris* created by enallage, the adjective being transferred from the subject of the sentence. The transference is harsh, but cf. e.g. 5.112, 141, 165-6. The idea would be that the miser wears his usual rags instead of festal garb. No real alternative to this interpretation presents itself. Certainly the literal sense of P.'s collocation is unenlightening.

morientis ... *aceti* is tautology. Conington rightly explains *morientis* as 'losing its flavour', cf. Plin. *N.H.* xiii.20. The participle is superfluous since *acetum* means 'vinum moriens' (14n.). A miser again drinks *acetum* at Hor. *Sat.* ii.3.117.

33-41. The trend of thought seems to be, 'people readily pick on others' faults, and, given the chance, they will pick on yours as well'. This second instance of criticism at first sight appears superfluous. But it marks an advance on the first example, by suggesting that not all fault-finding is mere scandal, as in 25-32. R. Jenkinson, *Latomus*, 32 (1973), 524-5, observes that the criticism here is entirely just: the critic 'comments on facts which ... he has before his very eyes', and 'disgust, rather than inventiveness of wit, is ... the animating emotion of the lines'.

Edd. mistakenly believe that the theme of 25-41 is summarised in 42, i.e. that P. is saying a person may deliver criticism but is criticised in turn. But no such contrast exists between the roles of *tu* in 25-32 and 33-41.

The lines are plausible only if their setting is assumed to be a *palaestra*. Here nudity is taken for granted, while the presence of a homosexual is far from surprising, cf. e.g. Aristoph. *Nub.* 975-80, Cic. *T.D.* iv.70, Plut. *Mor.* 274D, 751F-752A. The mention of *palaestritae* (39) further points in this direction. Without such a setting, the situation entails a naked man casually sunning himself in a public place. Moreover, this display of nudity would be overlooked by the critic: line 36 alludes to the exposure of private parts through depilation, not through lack of clothing.

33. *si unctus cesses* vaguely recalls Hor. *Ep.* ii.2.183 *cessare et ludere et ungui*. P. means, 'if, rubbed with oil, you rested'. *unctus* refers to the oil used by wrestlers and others in a *palaestra* (last n.), cf. Hor. *Ep.* ii.1.33 *luctamur Achivis doctius unctis*, Pease, *R-E*, xvii.2463.39ff. *cesses* means that the man takes a rest from the

exercises which he has been doing *unctus*; and he takes this rest in the sun.

Some edd. take *unctus* to refer to an oil preventing sunburn, and cite Cic. *Att.* xii.6.2 *pro isto asso sole quo tu abusus es in nostro pratulo a te nitidum solem unctumque repetemus*. The meaning of 33 would then be, 'if, rubbed with lotion, you were to rest and sunbathe'. But *cesses* is then intrusive, and, more important, the idea of public nudity is unconvincing (last n.).

figas in cute solem may mean 'fix the sun on your skin'. The idea would be of attempting to acquire a permanent tan, *solem* being metonymy for 'suntan'. The bold *figas ... solem* is then a *iunctura acris*. Alternatively, P. may mean 'stab your skin with the sun'. The manner of expression would stem from such usages as ἡλίου βολαί (Soph. *Ai.* 877, Eur. *Or.* 1258, *Bacch.* 458), Lucretius' *lucida tela diei* (i.147, ii.60, iii.92, vi.40), and *ictus* for the sun's rays (Hor. *Carm.* ii.15.10, *TLL*, vii.166.29ff).

34. *est prope te ... cubito qui tangat* recalls the picture at Hor. *Sat.* ii.5.42 *aliquis cubito stantem prope tangens*. The gesture is common: see Sittl, *Gebärden*, 222 n.1.

ignotus: As in 25-32, the critic does not know the person he censures. The criticism levelled at Vettidius is vitiated by this factor. Here, however, considerations of personal acquaintance are irrelevant to the value of the criticism.

34-5. *acre /despuat*, 'spit fiercely'. The widespread superstitious gesture here averts the ill omen which the presence of the homosexual suggests.

35-41. The depilation of private parts is a sign of homosexual tendencies, cf. e.g. Mart. ii.62, vi.56, ix.27, Juv. 2.12, 8.16, Lucian, *Cyn.* 14.

35. *hi mores!*: For the nominative in exclamations, see K-S, i.274.

35-6. For the accusative and infinitive in indignant exclamations, see K-S, i.719ff., L-H-S, 366.

35. *penemque arcanaque lumbi*, i.e. the nether regions, front and back. *lumbi* means 'podicis', cf. 1.20.

36. *runcantem* is an agricultural term meaning 'weed' or 'hoe', cf. Cato, *Agr.* 2, Varro, *R.R.* i.30, Colum. xi.2.40, Plin. *N.H.* xviii.184, 185. Its use here anticipates the metaphor in 39-41.

populo ... pandere, as Koenig notes, means 'expose to public view'. *pandere* means 'reveal', an extension based on the analogy of the

partial synonym *recludere* (1.48n.). Some edd. take P.'s words as 'throw open to the public', as if the pathic is inviting all and sundry to pleasure him. But this idea is out of place in the setting of 33-41. The *cinaedus* is not posturing hopefully but merely sunbathing, and the exposure of private parts is caused by depilation, not by posture.

marcentis ... vulvas is not altogether intelligible. Housman, 1178-9, doubts *vulvas* plural. He notes that a woman may be considered to have two *vulvae*, and refers to Mart. xi.43.12 *teque puta cunnos, uxor, habere duos*; but even on this basis, a *cinaedus* cannot have more than one *vulva*. Housman therefore conjectures *valvas*, citing Cat. 15.18-19 *quem attractis pedibus patente porta /percurrent raphanique mugilesque*. This may be right, but *vulva* of a *cinaedus* is extremely telling, and P.'s plural for singular may conceivably be an illogical extension of the 'poetic' plural used of other parts of the body. *marcentis* seems to suggest abuse.

37-41. If one is naturally a man, it is futile to try and be something else. The argument recurs at Epict. iii.1.30.

37-8. A similar contrast is made at Juv. 2.11-13, though its purpose differs from P.'s.

37. *tum*, as often, introduces a further point.

balanatum, 'scented', is found only here before Priscian and may be P.'s coinage. It is formed from *balanus*, for which cf. e.g. ps.-Acro on Hor. *Carm.* iii.29.4 *balanus ex quo componuntur unguenta, et ideo unguentum significat.*

gausape, which also exhibits the forms *gausapum* (6.46), *gausapes* and *gausapa*, is a borrowing of γαυσάπης, and occurs elsewhere at Lucil. 568(M.), Hor. *Sat.* ii.8.11, Ov. *A.A.* ii.300, twice in Petronius and once in Martial. It usually denotes a woollen cloth or cloak, but here, as is clear from *maxillis*, means 'beard', an obviously comic extension.

pectas, like *balanatum*, suggests care of and pride in one's beard.

38. *gurgulio* here refers to the *membrum virile*, but elsewhere denotes 'gullet' or 'windpipe'. Jahn suggests that the Romans may have seen a resemblance betweem *penis* and *gurgulio*, though what resemblance he does not say. Alternatively, *curculio* may be spelt *gurgulio*, and *OLD* takes P.'s usage to be an extension of 'weevil'. Neither approach is very satisfactory, and the exact force of the word remains uncertain.

39. *palaestritae* are men who work in or run a *palaestra* (33-41n.). Edd. are mistaken in seeing a reference to house-slaves.

plantaria, 'plantation', cf. Plin. *N.H.* xiii.37, xvii.149. P. begins the representation of the pathic's hirsute private parts as an overgrown piece of land that resists cultivation. He is perhaps influenced by the similar metaphorical usages of *arva, hortus*, etc.

40. *elixas* properly means 'boiled' and is normally applied to food. Here it seems to denote that the buttocks are first heated in steam or water to facilitate depilation. The usage is imitated at Auson. 131.3 (p. 346, ed. Peiper) *elixo plantaria podice vellis.*

labefactent, 'loose', is a transference of the agricultural term at Virg. *Georg.* ii.264 *labefacta movens ... iugera fossor.*

41. *filix* is 'bracken', a troublesome weed, cf. Hor. *Sat.* i.3.37, Virg. *Georg.* ii.189, Colum. ii.2.13.

mansuescit aratro echoes Virg. *Georg.* ii.239 *frugibus infelix ea nec mansuescit arando.*

42-3. The lines do not summarise the theme of the previous section (33-41n.), but are transitional. The motif of wounding criticism is continued in *caedimus.* Juxtaposed to the latter is an opposite idea: that of being liable to wounding criticism in one's turn. It is from this last idea that 43ff. stems.

42. 'We deal out wounds, and in turn expose our legs to arrows'. Wounds are inflicted on the enemy in front of one, but archers from afar fire arrows that strike one's legs left unprotected by the shield. The metaphor suggests not that one wounds a person who wounds in return (so some edd.), but that one wounds a person, and may be wounded in turn by someone else (next n.).

caedimus, cf. Hor. *Ep.* ii.2.97 *caedimur et totidem plagis consumimus hostem*, where the context of mutual admiration is opposite to P.'s. Conington takes the verb to refer to the shooting of arrows, but it is far more natural to understand it, as in Horace, of fighting at close quarters.

inque vicem is taken from Hor. *Sat.* i.3.141, the context of which is opposite to P.'s.

praebemus crura sagittis, 'we expose our legs to arrows'. *sagittis* reflects the fairly common image of the shafts of verbal censure, cf. e.g. Eur. frag. 1-2 (N.^{2}), Aristoph. *Thesm.* 895. Jahn believes that *praebemus crura* alludes to a ball game, and cites Plut. *Cic.* 17.2, Isid. xviii.69 *suram dicitur dare qui pilam crure prolato feriendam conlusoribus*

praebet. There may be a hint of this idea, but since *suram dare* in the game is a provocative gesture that invites a reaction, it would be absurdly implied that criticism of oneself is deliberately sought after.

43. *vivitur hoc pacto*, cf. Hor. *Sat.* ii.8.65 *haec est condicio vivendi.*

sic novimus, a puzzling expression. If it is meant to be equivalent to 'id novimus', then it seems excessively feeble, while *sic* is far from easy. Possibly *sic* and *hoc pacto* are correlatives, and *novimus* is used 'more Persio' in a boldly extended sense (1.48n.). But all is highly uncertain.

43-6. An allegory: a gladiator who is wounded may try to conceal the fact from his opponent. The sense intended is, 'you may wish to try and conceal a serious failing (sc. in order to avoid criticism)'. The tone of the lines is not derisory or dismissive, as some edd. believe, but indifferent. The form of the allegory is suggested by the metaphor in 42 (3.23-4n.), but its thought is quite separate.

Conington wrongly takes 43-6 to continue the metaphor in 42 and to mean that one may be wounded by criticism and try to conceal the fact. But if the lines are designed to elaborate the thought of 42-3, then they do so in a weak and aimless manner, and, on this basis, bear no relation to 46ff. Further, the difficulty of concealment implied by *si potes* (46) becomes implausible: a person may naturally be hurt by criticism, but he does not inevitably find difficulty in disguising the fact. Thirdly, the wound in the groin (43-4) defies interpretation in Conington's scheme. In view of *crura* (42), *ilia subter* would most naturally be taken on a metaphorical level, but the inclusion of both these parts of the body is then impossible to justify. Even if *ilia subter* is taken as some kind of advance on *crura*, difficulties arise. The *caecum vulnus* (44) must have been dealt by a *sagitta* (42), and the idea that a shaft of verbal censure has caused a wound in the groin is extremely hazy. It is just possible to understand this as criticism having been directed at one's groin, but this sense is basically absurd, and anyway entails taking *ilia subter* literally but *lato balteus auro* (44) figuratively. Moreover, the metaphor as a whole rings false when taken as a continuation of 42: if a soldier is wounded on the battlefield, he does not need to conceal his wound; he simply withdraws.

43. *ilia subter*, 'in the groin'. For *ilia*, cf. Celsus, iv.1.13 *ipsa autem ilia inter coxas et pubem imo ventre posita sunt.*

44-5. P. expresses two similar thoughts at once: 'you have an unseen wound' and 'you have a wound but it is hidden'. The juxtaposition results in tautology (3.29n.).

44. *lato balteus auro* echoes Virg. *Aen.* v.312-13 *lato quam circum amplectitur auro / balteus*, where the *balteus* serves to support a quiver. Here, as elsewhere, it means a sword-belt.

45. *ut mavis* is taken from Hor. *Sat.* i.4.21.

da verba, 'deceive' (*TLL*, v.1.1675.11ff.).

decipe nervos, lit. 'deceive your strength', an odd collocation that conveys little. P. apparently conflates two distinct ideas, 'feign strength' and 'mislead your opponent', neither of which finds full expression (2.1n.).

46-52. A person should not accept praise when he has failings. The theme of the acceptance of praise contrasts with the avoidance of criticism (43-6).

46-7. Edd. note the vague echo of Hor. *Sat.* ii.5.105-6 *funus / egregie factum laudet vicinia.*

47. *viso si palles ... nummo* resembles Hor. *Sat.* ii.3.78 *argenti pallet amore*, though Conington rightly notes that in P. 'the paleness ... is sudden, not chronic'.

inprobe occurs in the same position of the line at Hor. *Sat.* ii.2.104, 3.200.

48. *in penem quidquid tibi venit*, 'whatever occurs to your penis', is a humorous variation on *in mentem venit.*

amarum, with *puteal* (49), reflects the viewpoint of those who borrow money (next n.). Taken with *penem*, the adjective is far less satisfactory.

49. *puteal ... flagellas*, a *iunctura acris* probably meaning 'you whip up the rates of interest'. *puteal* is metonymy for 'interest' or 'rates of interest' because of its connexion with moneylenders, cf. e.g. Schol. *faeneratores ad puteal ... consistere solebant*, Cic. *Sest.* 18, Ov. *R.A.* 561. Its combination with *flagellas* is audacious. For the verb, cf. Plin. *N.H.* xxxiii.164 *pretia rerum ... non ignoramus alia aliis locis esse et omnibus paene mutari annis, prout ... aliquis praevalens manceps annonam flagellat.*

multa cautus vibice: *cautus* suggests skill at or experience in judging how often and how high the interest rates can reasonably be raised. The ablative phrase is not 'an ornamental extension of the metaphor' (Conington). It is indeed an extension of *flagellas*, but it

serves the distinct purpose of showing that the usurer raises interest rates frequently and to an exorbitant level. For the singular *multa*, see 3.73n.

50. *bibulas ... aures*, 'freely drinking ears', is a *iunctura acris* created by enallage, the adjective being transferred from the subject of the sentence. *bibulus* in this extended sense is found only here and is suggested by the use of *bibo* to mean 'listen eagerly', cf. Hor. *Carm.* ii.13.31-2 *pugnas et exactos tyrannos /... bibit aure vulgus, TLL*, ii.1966.41ff.

donaveris aures is a characteristic variation on the set phrases *aurem do* and *aurem praebeo* (1.48n.).

51. *tollat sua munera cerdo*, cf. Hor. *Ep.* i.16.33-4 *qui dedit hoc hodie cras, si volet, auferet, ut si /detulerit fascis indigno, detrahet idem. cerdo* looks to signify a plebeian, cf. Juv. 4.153, 8.182, where the term is opposed to *nobiles*. Some edd. read *Cerdo*, but the name has strong slavish connotations which are badly misplaced here.

52. An allegory: 'dwell on your own, and you will get to know how imperfect your furniture is.' The point is subtle. If a person lives in the same house as others, their presence naturally claims his attention; if he is alone and has no one to react to, his attention is forced on his surroundings. The allegory clearly suggests, 'do not be distracted by others' praise of you, and you will realise your shortcomings.' A comma after *habita* is superior to the colon or semi-colon most edd. adopt: *tecum habita* has the force of a *si*-clause (5.119n.), and *noris* is future perfect, not perfect subjunctive.

Edd. make no progress with this line by unjustifiably taking *tecum habita* as 'know thyself'. *habita* and *supellex* manifestly belong to a single image.

tibi curta supellex recalls the line-ending at Hor. *Ep.* i.5.7 *tibi munda supellex.*

SATIRE FIVE

1-4 *Poets request a hundred mouths for tragedy or epic.* 5-18 *'You have no concern with tragic themes and style. You write satire in a moderate tone.'* 19-29 *I intend to express my debt to you, Cornutus; for this purpose I would request a hundred mouths.* 30-51 *On entering manhood, I sought your moral protection. You taught me Stoicism and we spent all our time together. We were fated to be close friends.* 52-65 *Mankind's pursuits are many but futile. They need to benefit from Stoicism.* 66-72 *Do not put off self-improvement till tomorrow.* 73-5 *Men need freedom, though not the civil kind.* 75-82 *Manumission mistakenly assumes moral improvement.* 83-104 *Civil liberty is not genuine liberty because it does not allow you to live life as it should be lived.* 104-12 *Can you live like a Stoic sage?* 113-23 *If so, you are free. If not, you are not free. There is no third possibility.* 124-31 *Without true freedom, you are as much a slave as any legal slave.* 132-56 *Avarice and Luxury dominate the moral slave in conflicting ways.* 157-60 *Escape from moral slavery is short-lived.* 161-75 *Love's domination is difficult to shake off.* 176-9 *The slave to Ambition has no will of his own.* 179-88 *Superstitions make demands on men.* 189-91 *Centurions would laugh at these precepts.*

1-4. P. recalls the hundred-mouth motif of epic, which is used to indicate difficulty of expression. The motif begins with Homer and continues throughout epic poetry, cf. Macr. *Sat.* vi.3.6 *Homeri est* οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν [*Iliad*, ii.489]. *hunc secutus Hostius poeta in libro secundo belli Histrici ait: 'non si mihi linguae /centum atque ora sient totidem vocesque liquatae'. hinc Vergilius ait: 'non mihi si linguae centum sint oraque centum'* [*Georg.* ii.43, *Aen.* vi.625]. Other instances in epic poetry occur at Enn. *Ann.* 561-2 (V.^{2}), Ov. *Met.* viii.533-4, *Fast.* ii.119-20, Stat. *Th.* xii.797-8, Sil. iv.525-6, Val. Fl. vi.36-7. See P. Courcelle, *RÉL*, 33 (1955), 231-40, G. Pascucci, *SIFC*, 31 (1959), 79-99. For Ovid as well as for P., the formula is a cliché: Hollis on Ov. *Met.* viii.533-4 points out that the poet is probably mocking it. The idea may have been parodied far earlier than Ovid, cf. Caec. 126-7 (R.^{3}) *si linguas decem /habeam, vix habeam satis te qui laudem, Lache.* P.'s statement that the hundred-mouth motif is used in tragedy lacks corroboration, and is probably an innovation made with 5ff. in mind.

1. *vatibus hic mos est* varies Hor. *Sat.* i.2.86 *regibus hic mos est.*

1-2. *centum .../centum ... centum*: Anaphora of *centum* is greatly favoured by Virgil, who uses it to reinforce the impression of large numbers, cf., besides his hundred-mouth formula, *Georg.* iv.383, *Aen.* i.634-5, iv.199-200, vii.93, etc. P. imitates this locution, but *centum* twice repeated is probably without parallel, while the third *centum* is placed in an emphatic and slightly odd position. P. seems deliberately to exaggerate the motif.

voces /... ora ... linguas: These terms occur in the formula as it appears before P., but the satirist's use of all three again suggests overdoing of the idea, while their progressively more physical emphasis, noted by Bramble, *Persius,* 55, may anticipate the images relating to food at 5ff.

3. *maesto ... tragoedo*: The epithet refers to the actor's mask; for the emotional effect of masks on stage, see Quint. xi.3.73.

As suggested here, tragedy was not confined to literary coteries at this time but still performed in theatres: Pomponius staged tragedies during Claudius' reign (Tac. *Ann.* xi.13.1, Plin. *Ep.* vii.17.11), Nero acted tragic roles on stage (Suet. *Nero,* 21.3, Juv. 8.220), and Quintilian (xi.3.73) implies the continuing performance of tragedy in his period. See further H.D. Jocelyn, *The Tragedies of Ennius* (Cambridge, 1967), 47ff.

ponatur is ambiguous. It means *componatur,* cf. 1.70, 86, Juv. 1.155, etc., and also stands for *apponatur* denoting the serving of food, cf. 1.53, 3.111, 6.23, etc. The latter sense foreshadows 5ff.

hianda: The gaping mouth tends to be associated with turgid literary composition and is decidedly pejorative, cf. Hor. *A.P.* 138 *quid dignum tanto feret hic promissor hiatu?*, Juv. 6.636 *grande Sophocleo carmen bacchamur hiatu.* P.'s context provides *hianda* with an additional reference to the actor's gaping mask, cf. Juv. 3.175 *personae ... hiatum.*

The transitive use of *hio* occurs first at Prop. ii.31.6 *carmen hiare,* and is found elsewhere only here and at Val. Fl. vi.706. P. may also have had in mind the unique application of *hisco* at Prop. iii.3.3-4 *reges, Alba, tuos et regum facta tuorum,/tantum operis, nervis hiscere posse meis.*

4. *volnera seu Parthi ducentis ab inguine ferrum* echoes Hor. *Sat.* ii.1.15 *aut labentis equo describat vulnera Parthi.* The reference is to epic poetry, following on from tragedy in 3. The Parthians are con-

sidered potential epic material at Hor. *Sat.* ii.1.15, *Carm.* iv.15.7, *Ep.* ii.1.256, Prop. ii.10.14, iii.9.54, Ov. *A.A.* i.205-12.

The picture of the Parthian receiving a wound in the groin may refer to a lost literary work, but is more probably a simple conflation of an epic theme, the Parthians, and an epic motif, the wound in the groin. The latter, frequently found in Homer, is taken up by Roman epic, cf. e.g. Virg. *Aen.* x.589, 786, Ov. *Met.* v.132 *in obliquo missum stetit inguine ferrum,* Stat. *Th.* vii.635. Jahn argues that P.'s words are capable of meaning 'the wounds dealt out by the Parthian drawing an arrow from the quiver by his groin'. But the quiver slung low by the groin is nowhere mentioned as a feature of the Parthians.

5-18. Cornutus (23) interrupts P.'s preamble, warning him against tragedy and emphasising the superiority of satire. For Cornutus, tragedy involves expressing trite and well-worn myths in pompous language; satire is regarded as a superior genre because its style is restrained and its moralising content has everyday relevance. This outlook on tragedy is found elsewhere. Martial sets the hackneyed legends and turgid style of tragedy and epic against his unpretentious and utilitarian epigrams (iv.49, viii.3, ix.50, x.4). Juvenal prefers the realities of satire to the make-believe world of epic (1.51-4, 162-4). A similar attitude is established in didactic poetry (Virg. *Georg.* iii.3-8, Manil. ii.49-59, *Aetna,* 9-23, 74-91) and in elegy (Prop. iii.3, Ov. *Am.* ii.1, 18, iii.1).

The continuation at 5 stems from the ambiguities in the previous lines (1-2n., 3n.). Cornutus humorously supposes that the hundred mouths and tongues requested by poets are not for the purpose of poetic expression but for devouring the tragedy or epic that is to be served up. He therefore asks what vast dish P. is contemplating.

5. *robusti carminis offas*, 'flour-balls of rich poetry'. For *offas*, cf. Festus, 282(L.) *antiqui autem offam vocabant abscisum globi forma, ut manu glomeratam pultem. robusti* is ambiguous: it denotes the highest *genus dicendi* (Cic. *Or.* 91, Quint. xii.10.58), and also means something like 'nourishing', cf. Celsus, ii.18.17 *itemque ex feris, quo maius quodque animal, eo robustior ex eo cibus est.*

The description of literature as food is widespread, especially in Greek. See Bramble, *Persius,* 50ff.

6. *ingeris* is also ambiguous. It may mean 'ingest' (e.g. Sen. *Ep.* 83.18, 114.25), a hundred mouths being required by the poet to

consume his own poetry. It may further mean 'provide, heap up' (so *TLL*, vii.1.1549.32), tragedy being heaped up by the poet for other people to consume. The verb also suggests 'say repeatedly, harp on' (*OLD*, s.v. 4): the themes of tragedy are hopelessly outworn.

centeno gutture is mock epic in tone. The use of the singular distributive for cardinals is rare and strictly an abuse of Latin. It occurs first at Lucr. v.879 *corpore bino* and next at Virg. *Aen.* v.120 *terno ... ordine*, x.207 *centena ... arbore.* It is found once each in Ovid and Martial, fairly often in Silver epic, and rarely in prose. See L-H-S, 212f.

gutture is unprecedented in the hundred-mouth formula. Its use reflects the shift of emphasis from poetic composition to ingestion.

7-9. Cornutus contemptuously dismisses such tragic themes as Procne and Thyestes. The idea of poets consuming or serving up vast amounts of poetry (5-6) is temporarily set aside, but the food associations persist and take on a new aspect through the introduction of the two renowned cannibalistic stories from tragedy.

7. *grande*, like *robusti* (5), denotes the highest of the *genera dicendi* (e.g. Quint. xii.10.58), and means much the same as *grave* (12).

nebulas Helicone legunto: For the motif of the poet on Helicon, see *Prol.* 2-3n.

nebulas is capable of more than a single application. If it goes closely with 8-9, it relates to worthless poetic themes, cf. Plaut. *Poen.* 274, Otto, *Sprichw.*, 240 s.v. 3. If it is taken closely with *grande, nebulas* denotes an excessively elevated style, cf. Hor. *A.P.* 229-30 *migret in obscuras humili sermone tabernas,/aut, dum vitat humum, nubes et inania captet.* In P. as well as in Horace, the stylistic and literal implications of 'high' style are combined: the poets' situation high on Helicon means they are likely to encounter clouds. Horace's oxymoron *nubes et inania captet* is echoed and abbreviated in *nebulas ... legunto.*

8-9. Tragic poets are represented as doing what they describe as being done: they are said to cook children. For similar compressions, cf. Virg. *Ecl.* 6.46 *Pasiphaen nivei solatur amore iuvenci*, Prop. ii.1.18 *ut possem heroas ducere in arma manus*, Ov. *Tr.* ii.439, F. Leo, *Ausg. Kl. Schr.*, ii.39. The figure is sometimes, as in P., used for comic or sarcastic effect, cf. Hor. *Sat.* i.10.36 *turgidus Alpinus iugulat dum Memnona*, ii.5.41 *Furius hibernas cana nive conspuet Alpis.*

The metaphor of poets cooking a dish of poetry for an audience occurs in Greek comedy and elsewhere (J. Taillardat, *Les Images d'Aristophane*, 439ff., Bramble, *Persius*, 50f.), but P. is probably not much influenced by such precedents. He excludes all mention of an audience, and applies the idea of cooking not to poetry in general but to tragic themes that involve cooking.

8. *si quibus aut ... aut si quibus* is distinctly pleonastic. Either 'si quibus aut ... aut' or 'aut ... aut si quibus' would normally suffice, but P. sets both possibilities side by side. See 3.29n.

Procnes aut ... Thyestae, two famous and overworked tragic themes. Dramas on the tale of Procne were composed by various Greek playwrights and by Accius (Radke, *R-E*, xxiii.247.52ff.). The Thyestes theme was handled in Latin by Ennius, Accius, Varius and Seneca, and in Greek by Aeschylus, Sophocles, Euripides and several others (Jocelyn, *Ennius*, 418). Procne is considered stock tragic material at Hor. *A.P.* 187, Juv. 7.12, and Thyestes at Hor. *A.P.* 91, 186, Tac. *Dial.* 3.2. *cena Thyestae* is proverbial (Otto, *Sprichw.*, 348, n.), and the story is ridiculed for its unreality by Martial (iv.49.4, v.53.1, x.4.1, 35.6).

P. treats Procne and Thyestes as parallel characters, whereas they are not: Procne cooked but Thyestes ate. The parallel is strictly between Tereus and Thyestes, as at Plaut. *Rud.* 509, Mart. iv.49.3-4. P.'s variation is apparently for its own sake.

olla, again at 4.31, is confined in poetry to the lower genres.

9. *fervebit* is probably ambiguous, denoting not only the boiling of the pot but also the successful progress of the literary undertaking, cf. Ov. *Pont.* iii.9.21-2 *scribentem iuvat ipse labor minuitque laborem,/cumque suo crescens pectore fervet opus.*

saepe insulso cenanda Glyconi: Playing the part of Tereus or Thyestes, the tragic actor Glycon dines regularly on the tragedians' hideous concoctions. P. may possibly have been inspired by the Greek representation of an actor as ἰαμβειοφάγος (Taillardat, 448, n.1), but the gruesomely comic nature of his image is his own.

insulso is apparently 'dull, boring'.

10-13. After tragic themes, Cornutus traduces tragic style. Three distinct images are used (4.10-13n.).

10-11. The uncomplimentary metaphor is suggested by Hor. *Sat.* i.4.19-21 *at tu conclusas hircinis follibus auras,/usque laborantis dum ferrum molliat ignis,/ut mavis imitare.* Cf. also Plaut. *Bacch.* 15-17 *scio spiritum eius maiorem esse multo /quam folles taurini habent, cum liquescunt*

/*petrae, ferrum ubi fit*, Juv. 7.111 *tunc immensa cavi spirant mendacia folles*. P. may, like Horace, be indicting an unconsidered and voluble style, or he may be parodying poetic *spiritus* (1.14n.). Most probably, however, his image is meant to be generally pejorative and, as in the case of the two images following, to make no definite stylistic point.

11. *folle* is very unusual for 'bellows', which are regularly signified by *folles* plural.

premis, 'press out', stands for *exprimis* (1.84n.).

11-12. The identification of a poet with a crow is clearly abusive, cf. *Prol.* 13, Mart. i.53.7-8, I. Opelt, *Die lateinischen Schimpfwörter*, 221. It is opposite to the flattering comparison with a swan, for which see Nisbet-Hubbard on Hor. *Carm.* i.6.2.

11. *clauso murmure*, 'with choked-off murmur', is tautological: the already indistinct sound is said to fail to find expression (4.14n.). *murmure* is ambiguous. Like *nescio quid* and *tecum*, it denotes unintelligibility. It further suggests the call of a bird, cf. Ov. *A.A.* ii.466, Sen. *H.O.* 205.

raucus is similarly ambiguous. It serves as a vituperative term, cf. Juv. 1.2 *rauci Theseide Cordi*, and also suggests the harsh cry of the *cornix*, cf. Lucr. vi.752, Calp. Sic. 6.7.

12. *grave* denotes high poetic style, cf. e.g. Prop. i.9.9, Quint. x.1.66. Its juxtaposition to *cornicaris* is ironical.

cornicaris, 'caw', occurs only here before ecclesiastical Latin, and is probably P.'s coinage, modelled on Horace's formations *ampullor* (*Ep.* i.3.14) and *iuvenor* (*A.P.* 246).

13. The grotesque metaphor is plausibly explained by the scholiast, who refers to the children's game that involves striking distended cheeks with the palms of the hands to produce a *scloppus*.

scloppo, an obviously onomatopoeic word, is found only here, cf. 3.18 *lallare*.

tumidas, 'swollen', also suggests the rhetorical sense 'turgid' (e.g. Quint. x.2.16, xii.10.80).

14-18. Cornutus reminds P. of his literary programme and warns him off mythology.

14. P. adapts Hor. *A.P.* 47-8 *dixeris egregie notum si callida verbum* /*reddiderit iunctura novum* and perhaps also glances at *A.P.* 242-3 *tantum series iuncturaque pollet,*/*tantum de medio sumptis accedit honoris*.

verba togae, lit. 'words of the toga', is a *iunctura acris*. *togae* is used metonymically to suggest 'Romanorum', cf. Hor. *Carm.* iii.5.10-11 *togae* /*oblitus*, but its combination with *verba* is bizarre.

The phrase represents P.'s ἐκλογὴ ὀνομάτων or *delectus verborum*, and corresponds to Horace's *notum ... verbum* and *de medio sumptis*. P. characteristically avoids both the theoretical notion of *verbum usitatum* and the Horatian *notum ... verbum*, which itself is less 'technical' than *verbum usitatum*. P. is a further step away from rhetorical terminology, and seems to hint at the ordinary diction of *comoedia togata*, which would especially suit *sermo*.

iunctura callidus acri, 'skilled in harsh collocation', describes P.'s σύνθεσις or *compositio*. Horace (*A.P.* 47-8) is concerned with revitalising established and well-known words by means of *callidae iuncturae*. P., however, while retaining the idea of dexterity (*callidus*), would place such words in abrasive collocations, thereby also revitalising them and not only pleasing his readers but surprising and disturbing them as well. The stylistic statement is not meant to be all-inclusive; it simply fastens on what is arguably the most remarkable single feature of P.'s poetry.

A common type of *iunctura acris* stems from the combination of literal and figurative (usually metonymy), cf. *Prol.* 14 *cantare ... nectar*, 1.11 *sapimus patruos*, 22 *colligis escas*, 42 *os populi meruisse*, 106 *demorsos sapit unguis*, 2.16 *noctem ... purgas*, 43 *Iovem ... morantur*, 3.13 *vanescit sepia*, 42-3 *intus /palleat*, 53 *inlita Medis*, 91 *currere venas*, 4.16 *Anticyras ... sorbere*, 33 *figas ... solem*, 49 *puteal ... flagellas*, 5.14 *verba togae*, 92 *avias ... revello*, 103-4 *perisse /frontem de rebus*, 147-8 *Veiientanum ... rubellum /exhalet*, 187 *incussere deos*, 6.25-6 *granaria .../emole*.

Equally common is the *iunctura acris* that arises from the transference of an epithet. P.'s poetry exhibits several instances of relatively innocuous or unsurprising enallage (3.50n.), but other examples result in striking and bizarre collocations, cf. *Prol.* 4 *pallidam ... Pirenen*, 1.33 *balba ... nare*, 50-1 *Ilias .../ebria*, 64-5 *severos /... unguis*, 2.3 *prece ... emaci*, 5 *tacita ... acerra*, 28 *stolidam ... barbam*, 3.4 *quinta ... umbra*, 41 *purpureas ... cervices*, 53-4 *sapiens .../porticus*, 81 *rabiosa silentia*, 4.32 *pannosam faecem*, 50 *bibulas ... aures*, 5.15 *pallentis ... mores*, 25 *pictae ... linguae*, 112 *salivam Mercurialem*, 148 *vapida ... pice*, 165 *limen ... obscenum*, 180 *uncta ... fenestra*, 184 *recutita ... sabbata*, 6.2 *tetrico ... pectine*, 5 *pollice honesto*.

A third type of *iunctura acris* may arise from the conflation of two distinct ideas. P. favours such conflations (2.1n.), and they occasionally result in striking collocations, cf. 3.41 *cervices terruit*, 59 *oscitat hesternum*, 81 *silentia rodunt*, 4.8 *maiestate manus*, 45 *decipe nervos*, 5.60 *crassos ... dies*.

P.'s extended use of synonyms (1.48n.) creates a few harsh phrases, cf. 1.18 *guttur mobile*, 65 *effundat ... unguis*, 85-6 *rasis /... antithetis*, 5.33 *sparsisse oculos*, 6.36 *peccent casiae* and *nescire paratus.*

Finally, a number of other incongruous collocations seem to qualify as *iuncturae acres*, cf. *Prol.* 5-6 *lambunt/hederae*, 2.4 *seductis ... divis*, 61 *curvae ... animae*, 3.52 *curvos ... mores* (cf. 5.38), 92 *modice sitiente lagoena*, 5.16 *culpam defigere*, 6.21 *inrorans ... piper.*

15. *ore ... modico* is opposed to grandiloquence, cf. Hor. *Sat.* i.4.43-4, *Carm.* iv.2.7-8, Virg. *Georg.* iii.294 *magno nunc ore sonandum*, Prop. ii.10.12.

teres, 'polished', cf. Cic. *de Or.* iii.52 *est [oratio] et plena quidem sed tamen teres et tenuis non sine nervis ac viribus.*

pallentis radere mores, 'to scrape pallid morals', is a complex phrase. Primarily, morality is seen as unhealthy flesh requiring the surgery of Stoicism (so the scholiast): *radere* implies a healing operation (as at 1.107), and *pallentis* denotes the bloodlessness of bodily ill-health. At the same time, however, *pallentis ... mores* may be regarded as a *iunctura acris* created by enallage: a pallid complexion often signifies a vicious character, and here the symptom is transferred to the abstract *mores. pallentis* thus has twofold metaphorical force (38n.).

16. *ingenuo culpam defigere ludo* probably means 'consign vice to perdition by the spell of witty verse', a reference to moralising *notare. defigere* seems to allude to *defixio*, the casting of spells, cf. Sen. *Benef.* vi.35.4 *caput sanctum tibi dira precatione defigis, TLL*, v.1.342.31ff. The application of *defixio* to the abstract *culpam* is typically abrasive, and the grotesque nature of the metaphor is paralleled at 4.13. *ludo*, as often, denotes a small poetic form (H. Wagenvoort, *LÉC*, 4 (1935), 108-20), while *ingenuo* refers to a liberal standard of humour, cf. Cic. *Off.* i.103.

Casaubon rejects any connexion with *defixio*, but the generally favoured interpretation of this line is unsatisfactory. Edd. tend to take *defigere* as 'pierce' or 'run through', P. being understood to be a gladiator. But while *figo* commonly means 'transfix, run through', *defigo* has no such sense. It means 'fix, fix down, fix in', and when it appears in the context of stabbing or transfixing, its grammatical object is invariably the weapon used, not the target pierced. Moreover, *ingenuo ... ludo* resists an adequate translation when taken as part of a gladiatorial metaphor.

17. *hinc* refers not to anything explicit but to an idea implied in the preceding lines, namely 'moralising themes'.

dicas is adopted with misgivings. Though easy and yielding good sense, it is poorly attested and hardly liable to corruption. *dicis*, on the other hand, has outstanding credentials, and is sufficiently difficult to invite alteration. Nevertheless, the indicative seems impossible to account for.

17-18. Tragedy and satire are contrasted in terms of food: the high genre is a cannibalistic feast, satire plain and modest fare, and it is all too clear which is preferable. The contrast is arrived at by sleight of hand. The separate images of a poet ingesting or supplying large amounts of tragic and epic food (5-6), of tragedians cooking children (8-9), and of an actor eating these dishes of human flesh (9) are compressed into one, so that tragedy is represented as a vast, grisly meal. Following on from this, P. can depict satire as normal, everyday food.

17. *mensas*, 'banquet', contrasts with *prandia* (18).

Mycenis is the scene of Thyestes' anthropophagy and a further reminder of the unreality of tragedy.

19-29. In answer to Cornutus' interruption, P. agrees that he is not concerned with empty words; rather, he is trying to express his feelings for his friend and tutor, and it is only for this reason that he would request a hundred mouths.

19. *bullatis* ... *nugis*, lit. 'bubbled trifles', i.e. overblown rubbish. The verb *bullo*, 'bubble', is intransitive, and the use of its past participle is characteristically bold, cf. 2.55 *ovato*. The sense of *bullatis* fits the context well and adds a literal dimension to the figurative *turgescat* (20).

pullatis is very well-attested but seems inferior. First recorded here, it means 'clad in dark clothing' and is used to describe common people, referring to their poor, dark-coloured clothes, cf. Quint. ii.12.10, vi.4.6. *pullatus* may also mean 'dressed in mourning garb', cf. Juv. 3.213 *pullati proceres*, and Jahn refers *pullatis* ... *nugis* to the mournful themes of tragedy. But though *pullatis* ... *nugis* may be acceptable Latin for 'trifles clothed in black', it is not an especially convincing periphrasis for 'tragedy'. People dress in black to demonstrate their grief and sense of loss; *nugae* may do the same in a poet such as P., but they do not become 'tragedy' because of it.

20. *turgescat*, cf. Quint. xii.10.73 *inmodico tumore turgescit.*

dare pondus idonea fumo is inspired by Hor. *Ep.* i.19.41-2 *spissis indigna theatris /scripta pudet recitare et nugis addere pondus*, where *nugis*, unlike *fumo*, refers to the writer's *sermones. fumo* seems to be modelled on the use of καπνός, which can stand for what is insubstantial and worthless, cf. Aristoph. *Nub.* 320, Plato, *Rep.* ix.581D καπνὸν καὶ φλυαρίαν, Lucian, *Tim.* 1.1 καπνὸς ... ποιητικός. P. means that a book of turgid verse gives seeming importance to poetic nothingness. The paradox 'give weight to smoke' appears deliberate.

The construction of *idoneus* with an infinitive is precedented only at Hor. *Ep.* i.16.12.

21. *secrete loquimur*, 'I am speaking privately': what P. has to say is for Cornutus' ears. *secrete* is a rare alternative to *secreto.* P. may be echoing Prop. iv.11.83 *secreto ... loqueris.*

21-4. P. intends to reveal his inmost feelings about Cornutus.

21. *tibi* is to be taken ἀπὸ κοινοῦ with both *excutienda* and *damus* (22).

hortante Camena, i.e. 'in my poetry'.

22. *excutienda*, i.e. 'inspicienda', cf. 1.49, *TLL*, v.2.1313.7ff.

praecordia, 'inmost being'. The word can also mean 'entrails' (Plin. *N.H.* xxx.42), and there may be a humorous reference to extispicy here and in *fibra* (29): see Bramble, *Persius*, 10 n.1.

22-4. The idea of a friend or lover as half of one's soul is widespread in both Greek and Latin: see Nisbet-Hubbard on Hor. *Carm.* i.3.8 *animae dimidium meae.* Cornutus, however, has a place in P.'s soul not only as a friend but also as a moral *praeceptor.*

23. *Cornute*: The Stoic L. Annaeus Cornutus was the teacher of P. and Lucan, and author of various philosophical and rhetorical works. See von Arnim, *R-E*, i.2225.39ff., J. Tate, *CQ*, 23 (1929), 41-5.

24. *ostendisse*, 1.132n.

24-5. 'Strike, for you are skilled at distinguishing between what sounds solid and what is the painted stucco-work of language.' Language is represented as a wall struck to test its soundness: solidity stands for the expression of true feelings, decoration for lip-service.

24. *dinoscere cautus*: The construction is found first at Hor. *Sat.* i.6.51, next here, and elsewhere only in Claudian.

25. *pictae ... linguae*, lit. 'painted language', is a *iunctura acris* created by enallage. *pictae* is transferred from *tectoria*.

26. P. refers to the start of the poem.

ausim acknowledges the cliché.

fauces is not a traditional term in the hundred-mouth formula, and its use may reflect P.'s unique application of the motif to the expression of deeply held convictions.

27. *te* refers to Cornutus as both friend and tutor.

sinuoso in pectore, 'in my inmost heart', *sinuoso* being based on *sinus* in the sense of 'recess' or 'inmost part', cf. Sall. *Cat.* 52.35, Cic. *Verr.* v.96. The breast is often said to take in instruction, cf. Lucil. 610(M.), Hor. *Sat.* ii.4.90, *Ep.* i.2.67-8, the Greek στῆθος and φρένες, etc. The *pectus* also admits friendship, cf. e.g. Sen. *Ep.* 8.2.

fixi 'expresses depth and permanence' (Conington).

28. *voce traham pura*, 'I may express in clear words'. *traham* stands for *extraham* (1.84n.), which is used to mean 'express', an extension based on the analogy of the partial synonym *expediam* (1.48n.). Edd. compare Virg. *Aen.* i.375 *imoque trahens a pectore vocem*, but the usage of *traho* is not parallel to P.'s. *pura* seems to denote clarity: P. wishes the expression of profound feelings to be unambiguous and readily understood. Edd. see a contrast with *pictae* (25), but this does not seem intended by P.

verba resignent, lit. 'the words may reveal', i.e. 'I may reveal with words'. For this sense of *resigno*, cf. Ov. *Fast.* vi.535 *venientia fata resigna*.

29. *non enarrabile*: On *enarrabili* at Quint. xii.10.76, Austin writes, 'This (rare) adjective is always used with a negative or quasi-negative: so vi.3.6 (with *nescio an*). *TLL* quotes besides only Virg. *Aen.* viii.625 (with *non*), Sen. *Ep.* 121.10 (with *vix*), P. 5.29 (with *non*).' The word is classed as a Virgilian coinage by A. Cordier, *Études sur le vocabulaire épique dans l'Énéide*, 144, and P. may intend some elevation of tone by its use.

fibra denotes the seat of feelings, cf. 1.47. See also 22n.

30-51. Following on from his stated intention to express his profound feelings for Cornutus, P. narrates his spiritual rescue by his tutor and their close association. Statements of debt to old teachers occur elsewhere, cf. e.g. Marc. Aur. *Med.*i, but P.'s flattery of Cornutus, the pair's constant companionship, and the astrological explanation of their relationship may strike the modern

reader as excessively sentimental and effusive, cf. e.g. Nisbet, 'Persius', 61. However, any effusiveness on P.'s part here pales by comparison with the fulsomeness displayed in the letters of Fronto to Marcus Aurelius and vice versa. Moreover, the tutor-pupil relationship about this time seems to have been a rather more involved one than can be readily appreciated today: see 41-4n.

30-1. P. recalls his entry into manhood.

30. 'When, to my fear, the guardian purple was first removed from me.'

pavido is cryptic and remains undefined until 32ff.: P. is afraid at relinquishing the protective tokens of boyhood and beginning the self-reliant period of life. The underlying notion here and in the lines following is of youth as a morally vulnerable time, cf. Hor. *Sat.* i.4.116-21, *A.P.* 163, Quint. ii.2.3, Plin. *Ep.* iii.3.4, Tac. *Ann.* xiii.2.2, etc.

custos ... purpura: *purpura* is commonly used as metonymy for *toga praetexta* (e.g. Cic. *Cluent.* 40, Hor. *Epod.* 5.7, Juv. 11.155), a white toga with a purple hem which was worn by freeborn boys until they assumed the *toga virilis* or *pura*, usually between the ages of fourteen and sixteen (Heichelheim, *R-E*, viA.1659.65ff., F.H. Sandbach, *CR*, 54 (1940), 73-4). The *toga praetexta* is here dubbed *custos* because it is 'the symbol of sanctity' (Conington), cf. Plin. *N.H.* ix.127, ps.-Quint. *Decl.* 340 (p. 345, ed. Ritter) *sacrum praetextarum, quo sacerdotes velantur, quo magistratus, quo infirmitatem pueritiae sacram facimus ac venerabilem.*

cessit, 'was removed', cf. e.g. Ov. *Fast.* iii.142, Luc. iii.107.

31. *bulla*, an ornament worn round the neck by children of free birth, was meant to avert evil influences, cf. Macr. *Sat.* i.6.9, Mayor on Juv. 5.164. Like the *toga praetexta*, it was given up at the coming of age, cf. Prop. iv.1.131-2.

subcinctis Laribus donata: For the consecration of *bullae* to the Lares, cf. Porph. on Hor. *Sat.* i.5.65. For *subcinctis*, cf. Ov. *Fast.* ii.634 *incinctos ... Lares*, where Bömer notes that the Lares are often found depicted as dancers with girded togas.

32-3. The youthful P. was at liberty to follow the path of temptation. Casaubon compares Prop. iii.15.3-4 *ut mihi praetexti pudor est velatus amictus /et data libertas noscere amoris iter.*

32. *cum blandi comites* probably means 'when my companions were coaxing me'. The words take on from what follows the idea of his friends encouraging P. in vice.

Jahn's view, 'when my tutors made themselves pleasant', looks to be wrong. This sense makes no reference to what precedes or follows, and its weak sentiment is misplaced in a highly charged context.

Subura: Jahn rightly mentions the thriving prostitution in this part of Rome, cf. Mart. ii.17, vi.66, xi.61, 78.11-12, *Priap.* 40.

33. *permisit ... candidus umbo*, 'the white toga allowed me'. The verb reflects the idea of *toga libera*, an evidently poetical alternative to *toga virilis,* cf. Prop. iv.1.132, Ov. *Fast.* iii.771, *Tr.* iv.10.28. *umbo* is the band-like fold of the toga across the chest (Tert. *Pall.* 5), but its metonymic use for *toga* seems unparalleled. *candidus* applied to the *toga virilis* is also highly unusual.

sparsisse oculos, 'to scatter my eyes', is a grotesque variation on such formally synonymous expressions as Lucr. iv.1139 *iactare oculos*, Cic. *Cluent.* 54 *oculi coniciebantur*, Ov. *Met.* iii.381 *aciem partis dimittit in omnes*, etc. (1.48n.). Edd. compare Val. Fl. v.247-8 *tua nunc terris, tua lumina toto /sparge mari*, but *lumina* refers to the light of the sun, and Valerius' expression consists merely in a slight extension of the poetical locutions found at Lucr. ii.144, Virg. *Aen.* iv.584, xii.113-14, etc.

For the perfect infinitive, see 1.132n.

34-5. The moral crisis of youth is alluded to in general terms.

34. *iter*: The metaphor of the path of life is extremely common in both Greek and Latin, cf. e.g. Plato, *Apol.* 40E, 41A, Lucr. ii.10, Cic. *Sest.* 140, *Off.* i.118, Hor. *Ep.* i.17.26, 18.103, *A.P.* 404, Sen. *Benef.* iii.31.5, *Ep.* 8.3, Juv. 7.172. See also 3.56-7n.

vitae nescius error: P.'s moral insufficiency, hinted at in 30-3, is made clear, though with reference to youth in general. *nescius* with a genitive is probably poetical, occurring mostly in elevated poetry and poeticising prose. For *error*, cf. Lucr. ii.10 *errare atque viam palantis quaerere vitae*, Hor. *Sat.* ii.3.48-9 *velut silvis, ubi passim /palantis error certo de tramite pellit.*

35. *deducit*: *error* 'leads' youths to the point where the road divides (*in compita*). Clausen and others wrongly read *diducit*, 'separates'. Youths indeed separate at the crossroads, but *in compita* cannot mean 'at the crossroads', and, as Conington says, *diducit ... in compita* makes no real sense.

trepidas recalls *pavido* (30).

ramosa ... compita refers to the different paths of life (3.56-7n). P.'s metaphorical application of *compita*, 'crossroads', has no definite

parallel before Tertullian. *ramosa*, 'branching', is a superfluous epithet of *compita* (4.14n.).

36. *me tibi supposui*, 'I made myself your suppositious child'. For *supposui*, cf. e.g. Plaut. *Cist.* 136, 553, *Truc.* 404, 804, Ter. *Eun.* 39, 912, Liv. iii.44.9. The metaphor is unusual in that P. is said to achieve his own *suppositio.*

This expression, and the metaphor immediately following, may suggest that P., although now having shed the tokens of boyhood, is still a boy morally, cf. Sen. *Ep.* 4.2 *tenes utique memoria quantum senseris gaudium cum praetexta posita sumpsisti virilem togam et in forum deductus es: maius expecta cum puerilem animum deposueris et te in viros philosophia transscripserit.*

Compared with the multiple subordinate clause (30-5), the main clause is remarkably brief and, through its unexpected brevity, gains in emphasis and force. See J. Marouzeau, *Traité de Stylistique Latine*, 297ff.

36-7. The sentence is cleverly composed. Viewed one way, it presents a metaphor of father taking up child. *tu suscipis ... sinu* means 'you take to your bosom'; *teneros ... annos* means 'infancy'; *Socratico* recalls Socrates' concern for the young. Considered another way, however, the lines are not metaphorical: *tu suscipis* may mean 'you take as a pupil', *teneros ... annos* can mean 'immaturity', *sinu* 'protection' or 'care', and *Socratico* would relate to philosophy. For other, less spectacular, ambiguities in P.'s metaphors, see 38n.

37-40. P.'s tuition by Cornutus is described in three different ways (4.10-13n.).

37. *fallere sollers*: Cornutus' subtle inculcation of Stoicism is apparently meant, cf. 1.116-17. The construction of *sollers* with an infinitive is found first at Hor. *Carm.* iv.8.8, then at Ov. *Am.* ii.7. 17, and next here and at 6.24.

38. 'The rule straightens my crooked morals', i.e. 'my crooked morals are straightened with the help of the rule'. The representation of right and wrong by straight and crooked is common, cf. 3.52, 4.11-12, Hor. *Sat.* ii.2.52, 7.8, *Ep.* ii.2.44, but P. expands the habitually laconic identification into a metaphor taken from carpentry.

intortos ... mores, 'crooked morals', is a *iunctura acris. intortos* in a moral sense is unparalleled before ecclesiastical Latin, and its combination with the abstract *mores* is audacious.

regula is simultaneously of and not of the metaphor. If it means the rule used by masons and carpenters for drawing straight lines (Hug, *R-E*, iA.510.7ff.), then it is used figuratively. If, on the other hand, *regula* is an ethical rule or criterion (e.g. Cic. *N.D.* i.43, Hor. *Sat.* i.3.118), it stands outside the carpentry metaphor and is used in its received extended sense.

P.'s metaphors frequently exhibit similarly ambiguous diction, cf. 1.65, 3.116, 5.5-6, 11, 15, 63, 6.5-6. Occasionally, an entire metaphor is ambiguous, cf. 1.107, 5.36-7.

39. The line stands between two definite metaphors, but its exact figurative nature is unclear. The words may present a metaphor drawn from the breaking in of wild horses. *premitur* can relate to the burden borne by a horse, while *vinci* in the sense of 'be tamed' would be an extension based on the analogy of the partially synonymous *domari* (1.48n.). In Greek, intellectual training is often represented by the breaking of horses (Headlam on Herodas, 1.62). However, *premitur* is an unemotive and colourless verb, suggestive of no particular image, while the substitution of *vinci* for *domari* would further lessen the metaphorical impact. It would have to be assumed that P. has deliberately chosen to disguise the metaphor. Whatever the solution, Conington seems wrong to take *premitur* as foreshadowing 40, since *vincique laborat* intervenes.

vincique laborat is an oxymoron, opposite in thought to the line-ending at Hor. *Sat.* i.1.112 *superare laboret* and, as Conington notes, flattering to the pupil P.

40. The metaphor is that of shaping a portrait in wax or clay. The imagery of moulding applied to mind and character is widespread, cf. e.g. 3.23-4, Hor. *Ep.* ii.2.8, *A.P.* 163, Plin. *Ep.* vii.9.11, Juv. 7.237-8 *exigite ut mores teneros ceu pollice ducat,/ut si quis cera voltum facit*, Summers on Sen. *Ep.* 11.10.

artificem, 'skilfully fashioned'. The adjective is first used in a passive sense at Prop. ii.31.8 *artifices, vivida signa, boves* and next here.

pollice is often mentioned in the context of moulding, cf. Ov. *Met.* viii.198, x.285, Stat. *Ach.* i.332, Juv. 7.237.

ducit, 'takes on', cf. Ov. *Met.* i.400-2 *saxa .../... coepere .../... ducere formam.*

41-4. The constant companionship of tutor and pupil reflects the idea of *contubernium*. It was established practice for young Romans of the senatorial order to begin their careers in the *contuber-*

nium of a general, governor, etc., to be that is, personal staff attached to him day to day if not literally sharing the same quarters. The point was that the incipient general would benefit from close contact with seniority and experience. This attitude to *contubernium* exists originally in the military sphere (Leonhard, *R-E*, iv.1165.18ff.). But *contubernium* also comes to denote the close contact experienced among friends and by pupils with their teachers, cf. Tac. *Dial.* 5.2, Plin. *Ep.* iv.19.6. The aspiring philosopher, taking advantage of *contubernium*, may model himself on, or at least be greatly influenced by, his teacher, cf. Sen. *Ep.* 6.6. P. too, having entered the *contubernium* of a Stoic, lives closely and constantly with Cornutus in order to learn both his precepts and his way of life.

Nettleship observes some similarities between this passage and Cic. *Fam.* xvi.21.3, where the young Marcus Cicero describes his association with the philosopher Cratippus. Compare 41-2 with *sum totos dies cum eo noctisque saepenumero partem*, and 44 with *saepe inscientibus nobis et cenantibus obrepit sublataque severitate philosophiae humanissime nobiscum iocatur.*

41. *longos memini consumere soles* recalls Virg. *Ecl.* 9.51-2 *saepe ego longos /cantando puerum memini me condere soles*, which is itself an imitation of Callim. *Epig.* 2.2-3 (Pf.) ἐμνήσθην δ' ὁσσάκις ἀμφότεροι /ἠέλιον λέσχῃ κατεδύσαμεν. P. retains Virgil's *longos* ... *soles*, but replaces *condere*, 'cause to set', by *consumere.* The resultant *consumere soles* is quite different in sense from Virgil's expression, P.'s *soles* meaning *dies* as opposed to *noctes* (42), cf. Virg. *Aen.* iii.203, Luc. v.25, Sil. iii.554.

41-2. *memini consumere* .../*et* ... *decerpere, Prol.* 2-3n.

42. *primas* suggests the avoidance of excessive pleasure.

epulis is defined by *verecunda* ... *mensa* (44).

decerpere noctes: The verb is quite common in the transferred sense of 'enjoy', but P.'s application of it to time is unusual and inspired by Hor. *Carm.* i.11.8 *carpe diem.*

43. 'We both arrange our work, so that it is one, and our rest, so that it is one.' *unum* is predicative, and *unam requiem* is to be understood from *unum opus.* P's thought echoes Virg. *Georg.* iv.184 *omnibus una quies operum, labor omnibus unus.*

44. *verecunda* ... *mensa*, cf. Hor. *Carm.* ii.16.14 *mensa tenui.* The pair's relaxation is tempered with frugality and moderation. It is not only by formal tuition that P. learns how to live (41-4n.).

45-51. P. attributes his closeness to Cornutus to the influence of astrological forces. Stoicism tended to look favourably on

astrology because its doctrine of εἱμαρμένη and συμπάθεια τῶν ὅλων were thereby corroborated: see Riess, *R-E*, ii.1813.10ff., A. Bouché-Leclercq, *L'astrologie grecque*, 572. Moreover, astrology was an important part of the contemporary cultural scene, and was considerably more fashionable in the first century A.D. than earlier: see W. and H.G. Gundel, *Astrologumena*, 140ff.

P. is further influenced by the astrological passage at Hor. *Carm.* ii.17.15-24, which is linguistically very similar: Housman, 852, notes in Horace the presence of *Parcis* (16), *Libra* (17), *horae* (19), *consentit astrum* (22), *Iovis* (22) and *Saturno* (23). But while Horace is concerned to explain only the friendship that flourishes between Maecenas and himself, P. has in mind also the pusuit of philosophy that both he and Cornutus enjoy.

45-6. Housman, 852-3, writes, 'The ὡροσκόπος, the sign of the zodiac which is rising at the moment of birth, presides over the first year of a child's life, the next sign over the second, and so on till the child is twelve years old and the zodiac exhausted; then the first sign presides over his thirteenth year and the wheel goes round again. And not the years only but the months and days and hours of life are severally allotted in the same order to the same twelve signs, beginning from the ὡροσκόπος .... The words *dies* in 46 and *tempora* in 47 are no mere synonyms for *vita* but have their proper force.'

45. *foedere certo* is a dignified phrase, cf. Lucr. v.924, Hor. *Carm.* iii.24.3, Virg. *Aen.* i.62, Sil. xv.75. Jahn aptly compares Manil. ii.478 *iunxit amicitias horum [astrorum] sub foedere certo*, a reference to universal law.

46. *ab uno sidere duci*, 'take their origin from a single constellation': P. and Cornutus have the same ὡροσκόπος. For *duci* in the sense of 'capere originem', see *TLL*, v.1.2153.38ff.

47-8. 'Either truthful Fate suspends our time in the even Balance' is explained by Housman, 853, as 'in both our genitures the χρονοκράτωρ was the Balance'. He further notes, 'Libra is the sign selected, partly because Horace had mentioned it, partly because it has *duas aequato examine lances* and might therefore be supposed especially favourable to agreement.'

48. *Parca tenax veri*: Jahn notes that in Roman art, one of the Parcae is represented with scales in her hands, and also as marking the horoscope on the celestial globe. For the veracity of the Parcae, cf. e.g. Cat. 64.307, Hor. *Carm.* ii.16.39, *Carm. Saec.* 25. For *tenax* with a genitive, cf. e.g. Hor. *Carm.* iii.3.1, Virg. *Aen.* iv.188.

seu. i.e. 'vel si' (1.67n.).

48-9. ' "The hour which dawned upon the faithful pair distributes between the Twins the accordant destinies of us twain" ... P. and Cornutus were both born when the sign of Gemini was rising in the east, but one of them when Castor, the other when Pollux was rising: this might be supposed to engender in them a unanimity like that of the sons of Leda' (Housman, 853-4).

48. *nata fidelibus hora*, i.e. 'horoscopus'. The phraseology further suggests the Greek idea that a man's lifetime is born with him, cf. Aesch. *Ag.* 107, Soph. *Ai.* 623, *O.T.* 1082-3, *O.C.* 8.

49. *in* for *inter* is a variation confined to poetry, Livy and later prose (K-S, i.569).

concordia fata vaguely recalls Virg. *Ecl.* 4.47 *concordes stabili fatorum numine Parcae.* The phrase alludes to the Stoic εἱμαρμένη determined by universal forces (45-51n.).

50. 'In the genitures of P. and Cornutus, the planets Jupiter and Saturn had the same relative positions, and such positions that the benignant Jupiter counteracted the maleficent Saturn' (Housman, 854).

Saturnum ... gravem: For the evil influence of Saturn, cf. e.g. Hor. *Carm.* ii.17.22-3, Prop. iv.1.84, Juv. 6.569-70.

nostro Iove, 'favourable Jupiter'. Housman, 854, compares *nostro* with Sil. xii.193 *dexter deus, horaque nostra est*, rejecting Jahn's view of *nostro* as *communi* on the grounds that it would add nothing to *una.* Housman is probably right, though P. is by no means averse to pleonasm. For Jupiter as a favourable body, cf. e.g. Hor. *Carm.* ii.17.22-5, Prop. iv.1.83.

frangimus, 'we break the force of' (*OLD*, s.v. 6).

51. *me tibi temperat astrum*, 'a star unites me with you'. *temperat* in the sense of 'unites' is an extension based on the analogy of the partially synonymous *confundit* (1.48n.). The line-ending echoes Hor. *Ep.* ii.2.187 *scit Genius natale comes qui temperat astrum*, where, however, *astrum* is accusative, not nominative (as in P.), and *temperat* means 'regulates'.

52-61. 'The mention of their unanimity leads P. to think of the variety of pursuits in the world' (Conington). Transitions are again effected by means of a contrast at 1.58, 63, 2.31, 41, 3.35, 4.24, 42, 5.176, 6.6.

The multiplicity of human character, belief and endeavour is proverbial: see Otto, *Sprichw.*, 166-7, 332-3. The moralist naturally

views such diversity in terms of mankind's vicious practices, cf. Hor. *Sat.* i.4.25-9, *Ep.* i.1.77-80, Sen. *Brev. Vit.* 2.1, *ad Polyb.* 4.2, *Benef.* iv.27.1, *Ep.* 47.17. But P.'s criticism of the various types is not uniformly vituperative, some being described in apparently neutral terms. The common point of censure is that the various occupations are put before the most important one, *cura animi.*

52. *mille hominum species* recalls Ov. *R.A.* 526 *mille mali species,* where, however, *species* means 'appearances', not 'kinds'. For the latter sense, cf. Ov. *A.A.* ii.233 *militiae species amor est. mille,* as often, represents an indefinitely large number (*TLL,* viii.980.69ff.).

rerum ... usus occurs in the same position of the line at Hor. *Ep.* i.12.4 *pauper enim non est cui rerum suppetit usus,* though its sense there differs from P.'s expression. For *rerum* here, cf. 4.4, 5.93.

discolor presumably means 'of different kinds' or 'various', a bold usage. It regularly means 'different in colour' or 'of various colours', i.e. only one sense of *color,* namely 'colour', is transferred to *discolor.* P. has apparently transferred to *discolor color* meaning 'complexion': mankind's *usus rerum* is of various *colores.* For *color* applied to mode of life, cf. e.g. Hor. *Sat.* ii.1.60, *Ep.* i.17.23. The earliest parallels for P.'s usage are supplied by Prudentius and Martianus Capella; several false parallels are cited at *TLL,* v.1.1336.64ff.

Conington's translation, 'the practice of life wears the most different colours', of course satisfies only English, not Latin, idiom.

53. *velle suum,* 1.9n.

nec voto vivitur uno recalls 2.7 *aperto vivere voto,* though the meanings of *voto* differ.

54-5. The *mercator* is a generally popular target for moralists because of his audacity in pursuit of wealth (132-3n.). But the characterisation here is a fairly neutral one. All mention of danger is excluded, and the idea of distant climes is subordinate to the commercial exchange: Italian wares are given in return for eastern spices. There may be a suggestion that the spice-trader concerns himself with trivia, but it is difficult, if tempting, to read into P.'s words a condemnation of the decadent nature of spices.

mercibus ... mutat .../... piper: *muto* here governs the accusative of what is received in exchange, the thing given being the ablative of price, cf. Hor. *Sat.* ii.7.110 *puer uvam furtiva mutat strigili, Carm.* iii.1.47-8, K-S, i.390.

54. *sub sole recenti,* 'under the newly risen sun', i.e. 'in the east', is an adaptation of the description of sunrise at Virg. *Georg.* i.288

sole novo terras inrorat Eous, and is P.'s contribution to such expressions as Hor. *Sat.* i.4.29 *surgente a sole*, Liv. xxv.27.6 *ab ortu solis.*

55. *rugosum piper*: Rome's main source of pepper was India: see J.I. Miller, *The Spice Trade of the Roman Empire: 29 B.C. to A.D. 641*, 80. *rugosum* points to the Indian variety (Plin. *N.H.* xii.26, 29).

pallentis grana cumini: Cumin, a very popular spice (Plin. *N.H.* xix.160), was imported from Egypt: see Miller, *The Spice Trade*, 114. *pallentis* means 'pallorem inducentis', cf. Ov. *A.A.* ii.105 *pallentia philtra*, Mart. xi.6.6. For the pallor caused by cumin, cf. Hor. *Ep.* i.19.18, Plin. *N.H.* xx.159.

56. *inriguo* ... *somno*, probably 'drunken slumber' (so P. Thomas, *Mnem.*, 49 (1921), 38). For *inriguo*, cf. Plaut. *Poen.* 700 *vino ... aetatem irriges*, Hor. *Sat.* ii.1.9 *irriguumque mero sub noctem corpus habento.* The ellipse of *vino* with *inriguo* need not be considered a great difficulty: the context strongly suggests 'wet with wine'; another ablative in the line would be intolerably awkward; *madidus* absolute means 'drunk', and *inriguo* may be modelled on this analogy. In any case, similar ellipses occur in P., cf. *Prol.* 11, 2.10.

Edd. note that *inriguo* is suggested by such expressions as Lucr. iv. 907-8 *somnus per membra quietem / inriget*, Virg. *Aen.* i.691-2 *Venus Ascanio placidum per membra quietem / inriget*, iii.511 *fessos sopor inrigat artus*, and understand it in an active sense, i.e. 'qui inrigat, perfundit sc. corpus, membra' (*TLL*, vii.2.421.65). But then *inriguo* is very weak.

57. *hic campo indulget*: Athletic activities are worthless from the Stoic viewpoint, cf. Sen. *Ep.* 15.2, 80.2. *campo*, as often, stands for the Campus Martius (*TLL*, iii.216.78ff.). For the sporting activities there, cf. Hor. *Sat.* i.6.126, *Carm.* i.8.5-12, *A.P.* 379-80.

hunc alea decoquit is an unusual expression. *decoquo* in the financial sphere contains the fundamental notion of insolvency (J.A. Crook, *Latomus*, 26 (1967), 363-76). *decoquo* in the sense of 'become insolvent' is always used intransitively, cf. e.g. Cic. *Phil.* 2.44 *praetextatum te decoxisse*, Sen. *Benef.* iii.17.4, Plin. *N.H.* xxxiii.133. The verb is first used transitively with monetary associations in P. and next at Mart. ii.11.9 *nihil colonus vilicusque decoxit*, where *decoxit* means either 'embezzled' (Crook, 376) or 'squandered' (*OLD*). P.'s locution differs from the intransitive use of *decoquo* and Martial's: *alea* is said to boil away the gambler. *hunc*, the gambler, represents his possessions, cf. Quint. viii.6.25 *nisi forte hoc potius est, a possessore quod possidetur, ut 'hominem devorari', cuius patrimonium con-*

sumatur. alea, the gambler's vice, is personified as the agent of wastefulness. The result is a vivid and unparalleled expression.

57-8. *ille /in venerem putris*, 'another decays over love'. *putris* is ambiguous. On the one hand, it means 'languishing', cf. *Anth. Pal.* vii.31.1 Σμερδίη ὢ ἐπὶ Θρῃκὶ ταχείς, Lucian, *Dial. Mer.* 12.1 με τετηκυῖαν ἐπὶ σοί. Edd. compare Hor. *Carm.* i.36.17-18 *omnes in Damalin putris /deponent oculos*, but P.'s application of the epithet to person rather than eyes suggests greater reliance on Greek usage than on Horace. *putris* also denotes the physical decay and dissolution which may arise from the lover's excessively pleasurable life: Casaubon compares Menander, frag. 23(K.) σήπομ' ὑπὸ τῆς ἡδονῆς, Stobaeus, *Ecl.* iii.294(W.) ὁ Διογένης τοὺς πολλοὺς ἔφασκεν ζῶντας μὲν ἑαυτοὺς σήπειν λουτροῖς τέγγοντας καὶ ἀφροδισίοις τήκοντας.

58-61. People realise too late that their lives have been wasted.

58-9. The language and thought are taken largely from Hor. *Sat.* ii.7.15-16 *postquam illi iusta cheragra /contudit articulos*. P.'s *lapidosa* in place of Horace's *iusta* may perhaps have been prompted by Hor. *Ep.* i.1.31 *nodosa ... cheragra*.

58. *lapidosa*, cf. Schol. *chiragricorum articuli tubercula habent, quae lapidis duritiem exercent.*

cheragra: Logically, gout may be due to over-indulgence in eating, drinking and sex, the vices of the foregoing characters (56, 57-8). But gout here probably represents a punishment for a non-philosophic life; thus it afflicts the gambler at Hor. *Sat.* ii.7.15-16.

59. *fregerit* is a far choicer reading than the variant *fecerit*, giving rise as it does to a highly compressed thought. For the idea of gout 'fracturing' fingers, cf. Hor. *Sat.* ii.7.15-16.

articulos is ambiguous. When referred to *fregerit*, it means 'fingers', cf. e.g. Hor. *Sat.* ii.7.16. When related to the image immediately following, it refers to the branches of a tree, cf. Cic. *Sen.* 53, Plin. *N.H.* xvii.224.

ramalia denote useless and withered branches, cf. 1.97, Ov. *Met.* viii.644, Tac. *Ann.* xiii.58.

60. *crassos ... dies*, lit. 'gross days' or 'opaque days', a *iunctura acris* arising out of the characteristic telescoping of two ideas, 'obscuros dies' and 'crassum aera' (2.1n.). The former phrase recalls the conventional parallel between light and knowledge or truth on the one hand and darkness and ignorance on the other: see R. Bultmann, *Philologus*, 97 (1948), 1-36, D. Tarrant, *CQ* n.s., 10 (1960), 181-7, Lucr. ii.15, iii.1-2, v.11-12, Cic. *T.D.* v.6, *N.D.* i.6,

Acad. i.44, Sen. *Ep.* 48.8, 89.2, 102.28, etc. The non-philosophers have passed their lives in the darkness of ignorance. In addition, P.'s language recalls the theory, widely held in antiquity, that a dense atmosphere is responsible for deep-seated mental dullness; *crassus* is the *vox propria* for this density, cf. Cic. *Fat.* 7, *N.D.* ii.42, Hor. *Ep.* ii.i.244, Juv. 10.50.

transisse ... lucem ... palustrem, lit. 'a swampy life has been passed', i.e. 'life has been spent in a swamp'. The phraseology is to be understood from the originally Hippocratic but later quite common belief that a man's physical and moral characteristics are assimilated to his environment (Pease on Cic. *Div.* i.79). According to Hippocr. ii.58, 90-2 (L.), those who live in wet and marshy areas are generally worthless types (as, in P.'s view, are those listed at 54-8), and even come to resemble their habitat: hence perhaps 58 *putris* (cf. Cat. 17.10 *putidae paludis*, Varro, *R.R.* i.8.4) and 59 *veteris ramalia fagi* (for the barren associations of a swamp, cf. e.g. Hor. *A.P.* 65, Plut. *Caes.* 58.9).

61. *sibi ... vitam ... relictam*: 'The construction is *sibi vitam relictam (esse)*, and the sense is "se vitam non attigisse", *tamquam non vivant qui vitiis semper indulgent*, as the scholiast says. For this use of *relinquo*, see Hor. *Sat.* ii.6.89 *dapis meliora relinquens, A.P.* 149-50' (Housman, 854). For P.'s thought, cf. Sen. *Brev. Vit.* 11.1 *stultos se fuisse, qui non vixerint, clamitant.*

seri, cf. Sen. *Brev. Vit.* 16.1 *cum ad extrema venerint, sero intelligunt miseri tamdiu se, dum nihil agunt, occupatos fuisse.*

62-5. Cornutus is re-introduced together with his philosophy for the sake of a contrast with the immoral and aimless ways of most men. His reappearance is mildly surprising: he seemed to have been dispensed with after 51, and P. looked to be moving onto a new argument, which in fact does not materialise until 73.

62. The line contains an element of παρὰ προσδοκίαν. *nocturnis* recalls the sunless days of ignorance and degeneracy (60), while *inpallescere* at first suggests the pallor of moral illness, the complexion of those who live in a dark atmosphere. Cornutus, however, grows pale not *nocturnis conviviis* or *stupris*, as some of the non-philosophers do, but *nocturnis ... chartis.* The *iunctura* gives added force to the recommendation of Cornutus' way of life.

nocturnis ... chartis: *lucubratio*, an essential in various spheres, is here regarded as a desirable means of achieving self-improvement

and acquiring knowledge, cf. e.g. Hor. *Ep.* i.2.34-5, Sen. *Ep.* 8.1, Plin. *Ep.* iii.5.8.

inpallescere occurs first here and next at Stat. *Th.* vi.805. It looks like P.'s coinage, modelled on the Horatian coinage *insenesco* at *Ep.* ii.2.82. For the pallor (real or feigned) of study, cf. *Prol.* 4, 1.26, 3.85, Plin. *N.H.* xx.160, Quint. vii.10.14, Juv. 7.97 (with Mayor's n.).

63-4. The farmer Cornutus sows young men's ears with Stoicism. For the metaphor, cf. Cic. *T.D.* ii.13 *cultura animi philosophia est, haec extrahit vitia radicitus et praeparat animos ad satus accipiendos eaque mandat iis et, ut ita dicam, serit quae adulta fructus uberrimos ferant,* Hor. *Ep.* i.1.39-40 *nemo adeo ferus est ut non mitescere possit,/si modo culturae patientem commodet aurem.* The latter passage is probably P.'s model, but his vivid elaboration goes beyond Horace. The terms of the metaphor exhibit some ambiguity (38n.).

63. *cultor ... iuvenum*, 'a farmer of youths', may also mean 'one who favours youths', *cultor* being used in its received extended sense as well as literally. *iuvenum* is probably to be taken ἀπὸ κοινοῦ with both *cultor* and *aures.*

purgatas is primarily an agricultural term denoting the clearing away of weeds prior to cultivation, cf. Ov. *Pont.* i.8.59. It also suggests normal ear-cleansing, cf. Hor. *Ep.* i.1.7 *est mihi purgatam crebro qui personet aurem*, and thus receptiveness (86n.).

63-4. *inseris aures /fruge* is an unusual variation on 'inseris frugem auribus', but cf. *Culex*, 411 *his tumulus super inseritur.*

64. *fruge Cleanthea*, Stoicism. For Cleanthes, pupil of Zeno and teacher of Chrysippus, see Pease on Cic. *N.D.* i.37. The epithet *Cleantheus* is found only here and in Claudian.

64-5. P. turns aside from Cornutus to address mankind at large and encourage them to pursue Stoicism. The language and thought recall Hor. *Ep.* i.2.56 *certum voto pete finem.*

64. *puerique senesque*: Men of all ages may benefit from philosophy, cf. e.g. Hor. *Ep.* i.1.26, Sen. *Ep.* 76.1-3.

65. *miseris ... viatica canis*, 'travelling provisions for wretched old age', is an ambiguous idea: Stoicism is not only a comfort for the miseries of old age but also helps the old face the prospect of death, the final destination of life's journey. P. seems to have adapted Aristotle's saying ap. Diog. Laert. v. 21 κάλλιστον ἐφόδιον τῷ γήρᾳ τὴν παιδείαν. For the transferred use of *viaticum*, cf. Cic. *Sen.* 66 *potest enim quicquam esse absurdius quam, quo viae minus restet, eo plus viatici quaerere?*. *canis* is metonymy for *senectuti*, cf. Sen. *Cons. Sap.* 12.1.

66-72. The *adversarius* answers P.'s call to Stoicism with an undertaking to begin studying it the next day; in reply, P. shows him the futility of procrastination. Stoics and others often point out the undesirability of deferring self-improvement, cf. e.g. Hor. *Ep.* i.2.37-43, Sen. *Brev. Vit.* 19.1-2, *Ep.* 1.2, Epict. iv.12.19-21.

66-7. Housman, 856, explains, ' "The new life shall begin tomorrow," says the sluggard. "No, no, let the old life continue tomorrow," answers P.; "the day after tomorrow will be soon enough to begin the new". The day after tomorrow, he well knows, will be much too soon: the sluggard, when he said *cras hoc fiet*, had no genuine intention of reforming himself either the next day or the next month or the next year. Therefore this ironical indulgence, implying as it does 'perendie hoc fiat', makes the sluggard very angry; he sees that he is caught. "You seem to think one day's grace a large concession!"' The correct reading in 66 is *idem cras fiat*, not *fiet*. If the latter is read, there is no 'donatio diei' to account for the procrastinator's reply.

66. *quasi magnum* is in apposition to the rest of the sentence, cf. Hor. *Sat.* i.4.9-10 *in hora saepe ducentos,/ut magnum, versus dictabat*, L-H-S, 430.

67-8. 'But when the next day comes, we have then used up yesterday's tomorrow', i.e. *cras hesternum* becomes 'today'.

68. *cras* substantive recurs only in *aliud cras*, Atta, frag. 9 (R.[3]), Mart. v.58.1.

68-9. The literal sense is, 'another tomorrow is wasting the years you have before you and will always be a little ahead'. When taken with *semper paulum erit ultra* (69), *aliud cras* (68) is straightforward. But when linked with *egerit hos annos* (69), *aliud cras* must mean 'a fresh tomorrow, ever succeeding' (Conington), which puts *aliud* under considerable strain. *aliud cras* is thus variable in scope, cf. 2.1 *hunc ... diem.*

69. *egerit*, 'wastes, expends' (*OLD*, s.v. *egero* 6). Some edd. compare Val. Fl. v.298 *nox Minyis egesta manu*, viii.453-4 *tota querellis /egeritur questuque dies*, but both usages of *egero* in Valerius stem from a misunderstanding of Virg. *Aen.* vi.513-14: see M. Leumann, *Kl. Schr.*, 150 n.4. Conington sees in *egerit* the metaphor of baling out water, but the image makes little sense: while water is baled out of a ship which is in danger of sinking, it is not easy to see why and from what years should be 'baled out'. Jahn takes *egerit* as the future perfect of *ago*, cf. Petr. 45.1 *sic vita truditur*, Sen. *Ep.* 108.24 *agit nos*

agiturque velox dies. P., however, is talking not of time in general but years allotted, and 'a succession of tomorrows will have driven on the years ahead' conveys almost nothing.

hos annos, 'the years ahead'. For *hos* with prospective force, see *TLL*, vi.3.2721.30ff.

semper paulum erit ultra foreshadows the striking image immediately following. The adage that tomorrow never comes is hackneyed to modern taste.

70-2. The impossibility of coming upon *cras* is demonstrated by a grotesque metaphor, the nature of which is concealed until 72 in order to create surprise: the procrastinator is a rear wheel of a carriage, that never catches up with the front wheel.

70. *temone*, lit. 'carriage-pole', is metonymy for 'carriage', cf. Virg. *Aen*. xii.470, Juv. 4.126.

71. *canthum*, a *vox peregrina*, occurs here for the first time and denotes the iron rim of a wheel, cf. Quint. i.5.8. The word recurs at Mart. xiv.168, where, as here, it is used metonymically for *rota*.

72. *curras*, 'revolve', cf. Ov. *Pont*. iv.9.10 *et mea sincero curreret axe rota*.

73. The transition to the Stoic theme of *libertas* follows from 64-5, P.'s invitation to mankind to study Stoicism. The thought is suspended over 66-72, the excursus on procrastination (1.92-102n.).

73-5. The meaning looks to be, 'Freedom is required. It is not by *this* freedom that each new citizen in the Veline tribe, when he has earned it, gets his corn for a ticket.' In other words, P. is not interested in the sort of freedom slaves acquire. Conington sets a colon after *est* and a comma after *hac* (73). This is superior to Jahn's approach, which involves commas after *est, hac, ut* (73) and *emeruit* (74), and means taking *ut* as *qua* and *quisque* (73) as *quicunque*.

73-4. *quisque .../Publius*, i.e. each newly freed slave. *Publius*, a common Roman praenomen, denotes a hypothetical citizen (1.20n.). Only citizens were eligible to receive the dole: see D. van Berchem, *Les distributions de blé*, 32ff.

73. *Velina* recurs as a line-ending at Hor. *Ep*. i.6.52.

74. *emeruit*: As Conington notes, the object of the verb is involved in the sentence following.

scabiosum is derisory. The rare adjective occurs first at Lucil. 857(M.), cf. 2.13.

tesserula refers to the *tesserae frumentariae*, which were originally coupons for wheat but later, perhaps by P.'s time, became identity cards entitling the holder to a share of the dole (*Ox. Pap.*, 40 (1972), 9-10). The diminutive is presumably scornful.

75-82. People, says P., wrongly believe that the bestowal of civil liberty is accompanied by moral betterment. The mention of freed slaves in 73-5 leads P. on to an indictment of the false assumptions involved in manumission.

75. *steriles veri*: Conington contrasts the phraseology with the metaphor at 63-4. The construction of *sterilis* with a genitive is first attested with certainty in the Empire: see L-H-S, 78.

Quiritem is apparently a dignified alternative to the colourless *civem*, elevating the status of citizenship and contrasting with the fatuous *una ... vertigo* (75-6).

76. *vertigo*, 'act of turning, twirling', is a post-Augustan usage, cf. Luc. vi.460, Plin. *N.H.* viii.150. The reference is to *manumissio per vindictam*, during the course of which ceremony the slave was turned round, cf. Sen. *Ep.* 8.7, ps.-Quint. *Decl.* 342 (p. 350, Ritter), Epict. ii.1.26, Appian, *B.C.* iv.135.

Dama as a slave's name occurs at Hor. *Sat.* i.6.38, ii.5.18, 7.54, Petr. 41.9, Mart. xii.17.10, and often represents a hypothetical slave in Latin legal works.

non tresis is a proverbial type of expression, cf. Plaut. *Poen.* 463 *non homo trioboli*, Cic. *Fam.* v.10.1 *non semissis homo*, Otto, *Sprichw.*, 351.

agaso suggests that Dama's work is connected with horses, though 'groom' may be meant primarily as a pejorative title, cf. Hor. *Sat.* ii.8.72, Headlam on Herodas, 3.12.

77. *vappa lippus*, 'blear-eyed with wine', cf. Mart. vi.78. For *lippus* with an ablative, cf. Lucil. 195 (M.).

in tenui farragine mendax, 'deceitful over a small amount of fodder'. The phrase need not be made subject to a detailed explanation. Its point is that Dama, as a slave, is a swindler in those small matters which are in his power. As a freedman, he will be concerned with more serious affairs (79-81), and he is hardly likely to prove more honest in them solely as a result of the manumission ceremony.

tenui presumably means *exiguo*, and *tenui farragine* is formally opposite to Virg. *Georg.* iii.205 *crassa ... farragine.*

mendax in, 'deceitful regarding', is not paralleled before Tertullian.

78. *verterit ... exit*, parataxis (189-90n.). For *verterit*, see 76n.

momento turbinis is an ironic variation on the formula *momento temporis*.

78-9. *exit /Marcus Dama*, 'he becomes Marcus Dama', a partial inversion of Hor. *Sat.* ii.7.54-5 *prodis ex iudice Dama /turpis*. A freedman usually kept his slave name as his *cognomen* and adopted his patron's *nomen gentile*. The *praenomen* (here *Marcus*) was originally conferred by no fixed method, but from the beginning of the Empire was mostly that of the freedman's patron or his patron's father. See Steinwenter, *R-E*, xiii.106.46ff., Morel, D-S, iv.95.

79. *papae!* is an exclamation of wonder, here ironic. *papae* occurs elsewhere only in comedy, while the apparent synonym *babae* is found only in Plautus and Petronius. See Hofmann, *Lat. Umg.*, 24.

79-81. P. lists the responsibilities that citizenship entails. The freed slave's newly acquired Roman name is sarcastically repeated again and again in a context which shows that civil law assumes Dama has undergone moral improvement. The list of duties recalls Horace's definition of *vir bonus* at *Ep.* i.16.40-3 *vir bonus est quis?/ 'qui consulta patrum, qui leges iuraque servat,/quo multae magnaeque secantur iudice lites,/quo res sponsore et quo causae teste tenentur'.*

79. *Marco spondente*: Only a citizen could undertake *sponsio*, a guarantee to pay what another owed (Berger, *Dictionary of Roman Law*, 713).

80. *credere ... nummos* varies the standard *credere pecuniam* (*TLL*, iv.1129.80ff.), cf. 1.13, 33, 2.12, 4.1, 17, 50, 5.137, 176.

Marco sub iudice: From Caligula's time onward, freedmen were managing fairly often to acquire sufficient wealth to become *equites*, thus qualifying for the *album iudicum*, cf. Plin. *N.H.* xxxiii.33, Mayor on Juv. 7.16.

sub iudice is a probable poeticism: see Brink on Hor. *A.P.* 78.

palles is a sign of fear, cf. Hor. *Carm.* iii.27.28, Ov. *Her.* 1.14, *Met.* ii.180, viii.465, etc.

81. *Marcus dixit, ita est* contrasts with *mendax* (77): Dama is suddenly a man to be trusted.

adsigna ... tabellas refers to the witnessing of *tabulae testamenti, tabulae dotis*, or any legal contract that has to be signed and sealed. Slaves were ineligible to witness the signing of legal documents (Kaser, *R-E*, vA.1042.34ff.).

signo is the usual term for sealing contracts, and *adsigno* so used makes its first appearance here.

82. *mera libertas* echoes Hor. *Ep.* i.18.8 *libertas ... mera*, though Horace's *libertas* means 'outspokenness'.

pillea were the caps of freedom donned at the time of manumission, cf. e.g. Plaut. *Amph.* 462, Petr. 41.6, Sen. *Ep.* 47.18.

83-112. The illusion of civil freedom is exposed.

83-5. The *adversarius*, here a *libertus* (88), defines freedom and argues that he is free. The lines form a response to 73-5, where P. belittles civil freedom. The argument is suspended over 75-82, a digression on the manumission ceremony.

Casaubon notes that the lines form a syllogism. The major premise is that a free man is able to live as he wishes, the minor that the *adversarius* is able to live as he wishes, the conclusion that the *adversarius* is free.

83-4. The definition of freedom advanced here is a legal one (89-90n.). It is also that subscribed to by moralists and philosophers, including the Stoics, cf. Plato, *Rep.* viii.557B, Arist. *Pol.* vi.1.7, *SVF*, iii.355, Cic. *Parad.* 5.34, *Off.* i.70, Epict. iv.1.1.

85. *liberior Bruto*: The hyperbole reflects the confidence of the *adversarius* in his conclusion. L. Junius Brutus is closely associated in the Roman mind with *libertas*, cf. Cic. *de Or.* ii.225, Tac. *Ann.* i.1.1.

85-7. P. disputes the syllogism.

85. *colligis*, i.e. 'argue by way of a syllogism', συλλογίζει, cf. e.g. Sen. *Benef.* v.12.3, *Ep.* 83.9, Quint. v.14.4.

86. *Stoicus hic*, P. himself. For this type of periphrasis, cf. Plaut. *Bacch.* 640 *hunc hominem decet auro expendi, Trin.* 172, 1115, Ter. *Ad.* 906, Lucil. 428 (M.), Hor. *Sat.* i.9.47, *Ep.* i.16.49 *renuit negitatque Sabellus*, L-H-S, 180. P.'s periphrasis is not for its own sake but anticipates his approach in disabusing the *adversarius.*

aurem mordaci lotus aceto, i.e. 'attentive', 'quick to apprehend'. People who are quick to understand are said to have cleansed ears; those of slow apprehension are said to have blocked ears: see H. Lloyd-Jones, *JHS*, 83 (1963), 81-2. The description suits P. because he instantly detects the fallacy in the interlocutor's syllogism.

It is unlikely that P.'s phrase alludes to the inculcation of Stoicism. Admittedly, instruction is represented by a metaphor of ear-cleansing at Hor. *Ep.* i.8.16 *praeceptum auriculis hoc instillare memento*, but *aceto* can at best be understood as 'wit' (*OLD*, s.v. 1b).

For the cleansing of ears by vinegar, H. Lackenbacher, *WS*, 55 (1937), 139, compares Celsus, vi.7.7B *[sordes aurium] si durae sunt, acetum et cum eo nitri paulum coiciendum est.*

87. *"licet" illud et "ut volo" tolle*: P. denies the validity of the second premise and therefore of the conclusion also: the man who enjoys civil freedom does not automatically possess true *libertas.*

88-90. The *adversarius* repeats, this time in distinctly legal phraseology, the argument of 83-5.

88. *vindicta* is the rod used in *manumissio per vindictam* (76n.).

meus, 'my own master', cf. Ter. *Phorm.* 587, Sen. *Ep.* 62.1.

89-90. The interlocutor advances a definition of legal freedom, cf. *Digesta*, i.5.4 *libertas est naturalis facultas eius quod cuique facere libet, nisi quod vi aut iure prohibetur.* He picks up P.'s objections to *licet* and *ut volo* (87) with *liceat* and *voluntas* (89).

90. *excepto siquid*: The subject of the ablative absolute is a clause dependent on the participle, cf. Hor. *Ep.* i.10.50 *excepto quod non simul esses cetera laetus, TLL*, v.2.1249.26ff., L-H-S, 141.

Masuri rubrica: The reference is to Masurius Sabinus, a jurist of the first century A.D., who wrote an exposition of *ius civile* in three books: see Steinwenter, *R-E*, iA.1600.38ff. Masurius' name occurs in the distinction drawn between natural and man-made law at Epict. iv.3.12.

rubrica is properly the title of a law, which was written in vermilion. Here it is used metonymically for *ius civile*, cf. Quint. xii.3.11, Juv. 14.192 (with Mayor's n.).

91-2. P. insists that the interlocutor control his wrath before philosophical instruction begins, cf. Hor. *Sat.* ii.7.43-5 *aufer /me vultu terrere; manum stomachumque teneto,/dum quae Crispini docuit me ianitor edo.* For the Stoics, anger is a bar to reason (*SVF*, iii.390).

91. *ira cadat naso*: The nose and nostrils are often said to show anger: see Gow on Theocr. 1.18.

rugosa ... sanna vividly elaborates the colourless *ira. sanna* is a borrowing of σάννας and recurs only at 1.62 and Juv. 6.306.

92. *veteres avias ... revello*, lit. 'I pluck out the old grandmothers', a *iunctura acris. avias* is metonymy for *aniles fabellas*, and the combination with *revello* is bizarre. *veteres* suggests 'long-established'. For the verb, cf. Sen. *Ep.* 95.34 *revellatur penitus falsorum recepta persuasio.*

pulmone is graphic and unparalleled metonymy for *pectore*, 'mind'. An explicit reference to old Greek psychology, which may have viewed the lungs as the seat of intelligence (R.B. Onians, *The Origins of European Thought*, 23-40, 66-74), is unlikely.

93-104. P. argues that the interlocutor is incapable of living life as it should be lived because he lacks the necessary training.

93. *praetoris* looks back to *praetore* (88). For the genitive, see K-S, i.453f.

stultis, i.e. 'non-philosophers', as often in Cicero, Horace and Seneca, cf. the Stoic terms ἄφρων and φαῦλος.

93-4. *tenuia rerum / officia*, lit. 'the subtle duties of life', a hazy and somewhat curious expression which may arise from the conflation of two ideas, 'officia rerum', 'duties of life', and 'tenuia rerum discrimina', 'life's subtle distinctions' (as between civil and moral freedom). For similar conflations, see 2.1n. For the Stoic *officia*, cf. Cic. *Fin.* iii.20, *SVF*, iii.495.

94. *usum rapidae ... vitae*: Despite civil enactments, the non-philosophic man is unable to derive the fullest benefit from life, cf. *SVF*, iii.682. The easiest meaning of *rapidae* is 'swift': life can easily be wasted. Jahn explains the adjective as 'quae secum ferat et rapiat stultum, philosophia non firmatum', a view which imposes more weight on *rapidae* than the word can reasonably bear.

95. The thought is proverbial: see Otto, *Sprichw.*, 41 s.v. *asinus* (5).

sambucam, a high-pitched musical instrument with four strings (Athenaeus, 633F), requires a skilled touch (Arist. *Pol.* viii.6.7).

caloni, properly a soldier's slave, is used to mean simply 'slave' in Horace, cf. Porph. on Hor. *Sat.* i.2.44, and is presumably so used here.

alto, like *ingens* (190), hints at oafishness (Conington).

96. *ratio* as a Stoic term has various connotations. It is the active and controlling force in the universe (*SVF*, i.85, 531, Cic. *Acad.* i.29). *ratio* also has many of the properties of the Stoic *natura*. For the latter as a controlling force in the universe, cf. *SVF*, ii.912, Cic. *N.D.* ii.75. Both *ratio* and *natura* are found identified with an all-pervading deity (*SVF*, ii.945). In addition, *natura* possesses *ratio* (*SVF*, ii.549). For other points of contact between *ratio* and *natura*, compare *SVF*, i.172 with Sen. *ad Helv.* 8.3, and *SVF*, i.531 with ii.1024. The property of *ratio* as a controlling force in the Stoic system seems relevant to P. But in view of the affinities between *ratio* and *natura*, it looks as if P. means by *ratio* neither more nor less than *natura* (98), especially since he considers both to be forces of restraint. See further 98n.

secretam ... aurem echoes Hor. *Sat.* ii.8.78 *secreta ... aure.*

garrit, 'chatters, jabbers' (*OLD*, s.v. 1), is incongruously combined with *ratio.*

97. *ratio* forbids what should not be done, cf. *SVF*, iii.323. For the idea that the non-philosopher will ruin what he attempts, cf. *SVF*, iii.560.

98. *publica lex hominum* contrasts with *Masuri rubrica* (90). Natural law, like *ratio* and *natura* (96n.), is identified by the Stoics with an omnipresent divinity, cf. *SVF*, iii.4. Like *ratio* and *natura*, it is also a steadying and controlling influence in the universe, cf. *SVF*, i.162, iii.315. It seems reasonable to conclude that in P., *ratio*, *natura* and *publica lex hominum* are interchangeable terms and that no very clear distinction between them is meant. Similarly, *Iove* (114) may be any or all of these three terms, which are at one time or another identified with Jupiter.

fas, 'universal statute', cf. Serv. on *Georg.* i.269, Isid. v.2.2 *fas lex divina est, ius lex humana.*

99. 'Ignorance checks actions which are forbidden to it.' The idea is illustrated by what follows: if one knows nothing of medicine, one does not attempt to practise it.

debilis, cf. *SVF*, i.68 τὴν ἄγνοιαν μεταπτωτικὴν εἶναι συγκατάθεσιν καὶ ἀσθενῆ.

actus, i.e. 'actiones', is a usage that appears first in the Empire (*TLL*, i.453.3ff.).

100-4. The practice of philosophy is illustrated with reference to the skills of the physician and helmsman. Plato and Aristotle frequently draw parallels between philosopher and physician, pilot, general and statesman (Pease on Cic. *N.D.* iii.76). The procedure is adopted in Stoic writings, cf. e.g. Cic. *Fin.* i.42, v.16.

100. *diluis elleborum* is an instance of *ars medicina.* For the technical use of *diluo*, see *TLL*, v.1.1188.51ff.

100-1. *certo conpescere puncto / nescius examen*, 'not knowing how to steady the balance at a certain point'. *certo* ... *puncto* suggests that the moveable weight of the balance is slid along the arm to such a *punctum* that an equipoise is achieved.

conpescere, 'check the movement of, steady', is an extension founded on the analogy of the partial synonym *sistere.*

examen is properly the index attached to the arm of a balance and designed to show if the weights are in equipoise, cf. Schol. on 1.6, Virg. *Aen.* xii.725-6, Isid. xvi.25.5. Here, however, *examen* is used as simple metonymy for *trutina* or *statera.*

The scholiast, followed by some edd., claims that with *puncto*, P. is referring not to a *trutina* but to a *statera*. The distinction is probably unnecessary. A *statera* is strictly a steelyard, cf. Isid. xvi.25.6 *haec duas lances non habet sed virga est signata libris et uncis et vago pondere mensurata*. But according to Vitr. x.3.4, the name *statera* is used of some *trutinae*, while at Suet. *Vesp*. 25, a *statera* has two *lances*. In addition, relics are preserved of balances that have two *lances* together with a sliding weight and graduated markings on the arm (Michon, D-S, iii.1226). *puncta* may therefore be found on a *statera* proper or on a *trutina* that incorporates certain features of a *statera*.

For weighing in the sphere of medicine, cf. e.g. Plin. *N.H.* xxii. 133 *ellebori albi unum et dimidium obolum*.

101. *vetat* recalls *vetitos* (99).

natura suggests the Stoic term (96n.).

102. *peronatus*, 'wearing the *pero*'. For the latter, cf. Serv. on *Aen*.vii.690 *pero autem est rusticum calcamentum*. The adjective is probably P.'s coinage and, as noted by D. Henss, *Philologus*, 99 (1955), 290, it looks to be modelled on the Horatian coinage *ocreatus* at *Sat*. ii.3.234.

103. *luciferi rudis*, 'unskilled in navigation'. *luciferi* is used as metonymy for 'navigation by the stars'.

The easier sense, 'ignorant of the morning star', is improbable. Casaubon notes that such ignorance would contradict Virg. *Georg*. i.204-58, where farmers are supposed to be familiar with constellations. In addition, such a degree of ignorance on anyone's part is absurdly unreal, *pace* M.H. Morgan, *CR*, 3 (1889), 11.

103-4. The language and thought recall Hor. *Ep*. ii.1.80-1 *clament periisse pudorem /cuncti paene patres*. But the Horatian context is literary, while P.'s illustrates philosophical knowledge; and while the exclamation in Horace is unjustified, in P. it is fair. Further, P.'s language is considerably bolder than his model's (see below).

103. *Melicerta* was Ino's younger son, with whom she threw herself into the sea when pursued by her maddened husband Athamas. Both mother and son became sea-deities. See Ov. *Met*. iv.416-562, Serv. on *Aen*. v.241.

103-4. *perisse /frontem de rebus*, lit. 'brow has perished from life', a *iunctura acris*. *frons*, the seat of *pudor*, is here for the first time used as metonymy for *pudor*, cf. Juv. 11.204-5 *salva /fronte*. Its combination with *perisse* results in an unusual *iunctura*. Moreover, the combination of *frontem* with *de rebus* is very daring, since *res* are not normally endowed with a *frons*.

104-12. To illustrate his argument that non-philosophers cannot live life properly, P. gives examples of the qualifications necessary for life. The series of questions can be answered positively only by the Stoic sage.

104. *recto vivere talo* is an adaptation of Hor. *Ep.* ii.1.176 *securus cadat an recto stet fabula talo.* In Horace, where the context is literary, *recto* ... *talo* is simply an ornamental addition to *stet.* But in P., the phrase carries the main weight of meaning: 'uprightness' presumably represents the desired Stoic attitude in the face of misfortune, cf. Hor. *Ep.* i.1.68-9, Sen. *Ep.* 9.13, 71.26, Epict. ii.17.29.

recto ... *talo* is derived from Greek, cf. Pind. *Isth.* 7.12, *Ol.* 13.72, Eur. *Helen*, 1449 ὀρθῷ δὲ βῆναι ποδί, Callim. *Hymns*, 3.128.

105. *ars*, 'philosophy', is the Stoic τέχνη (*SVF*, ii.35, iii.136, 516, etc.), which is the *ars vivendi* or *vitae*, cf. e.g. Cic. *Fin.* i.42, 72, iv.16, *Acad.* ii.23, Sen. *Ep.* 95.7-9, 117.12.

105-6. 'Can you distinguish appearance from truth, lest any appearance ring false?' The ability to distinguish truth and falsehood is the exclusive property of the Stoic *sapiens*, cf. *SVF*, ii.110, iii.657.

Most edd. read *veris speciem* in 105, where *speciem* clearly means 'speciem veri'. 'qua species veri' is then to be inferred from *qua* in 106. The variant *veri speciem* is also possible: *veri speciem dinoscere* would have to be understood as 'veri speciem vero dinoscere', 'distinguish an appearance of truth from truth itself'. The choice is finely balanced, but *veris speciem* is better attested.

Jahn and Conington are wrong to adopt *veri specimen* because *qua* (106) would then make no sense.

105. *dinoscere calles*: For the construction, cf. Hor. *Carm.* iv.9.49, *TLL*, iii.166.70ff.

106. For the metaphor of false coin, cf. Hor. *Ep.* i.7.22-3 *vir bonus et sapiens dignis ait esse paratus,/nec tamen ignorat quid distent aera lupinis*, Epict. i.7.6-7, Taillardat, 388ff.

subaerato, perhaps found only here, is a translation of ὑπόχαλκος, 'counterfeit'.

tinniat, cf. Quint. xi.3.31 *nam sonis homines ut aera tinnitu dinoscimus.*

107-8. Knowledge of the desirables and undesirables is *sapientia* and a guide to conduct in life, cf. *SVF*, iii.262, Sen. *Ep.* 94.12. For the nature of the Stoic αἱρετά and φευκτά, see *SVF*, i.190.

107. *sequenda ... evitanda*: Horace uses *peto* and *fugio* (*Sat.* i.2.75, 3.114) and *peto* and *vito* (*Sat.* i.4.115).

108. *prius creta, mox ... carbone*: Days of happiness are said to be denoted by a white stone or mark, cf. 2.1, Otto, *Sprichw.*, 64-5. P.'s transference of this way of speaking to the moral sphere is inspired by Hor. *Sat.* ii.3.246 *sani ut creta, an carbone notati?*.

For the combination *prius ... mox*, see *TLL*, viii.1550.17ff.

109. *modicus voti* refers to a lack of material ambition. The construction of *modicus* with a genitive is post-Augustan (L-H-S, 78).

presso lare: The recommendation of simple, functional dwellings as opposed to ostentatiously large or ornate ones is common to both Stoicism and a more general moral outlook, cf. Sall. *Cat.* 12.3, Sen. *Contr.* ii.1.12, Sen. *Benef.* vii.10.5, *Ep.*8.5, 89.21, Mayor on Juv. 14.86-95.

presso, 'contained within limits', is used in an extended sense based on the analogy of the partial synonym *angusto*, for which cf. e.g. Sen. *Cons. Sap.* 15.5 *domus haec sapientis angusta*, Luc. v.528 *angusti ... lares.*

dulcis amicis echoes the line-ending at Hor. *Ep.* ii.2.210 *ignoscis amicis?*, which, as here, is one of a number of questions that no one but the *sapiens* can answer positively. Right treatment of friends is an *officium vitae*, cf. *SVF*, iii.495.

110. 'Would you at one time restrict access to the granaries, at another make access easier?' The question seems an incongruous one to address to an aspiring *sapiens*. Possibly, however, the line represents acceptable conduct on the part of the *sapiens* in a position of political power. The right time to open granaries would be during a food shortage (Tac. *Ann.* ii.59.1), and presumably the right time to close them would be during a glut. For the sage's natural inclination to participate in affairs of state, cf. *SVF*, iii.616, 697. This interpretation is hardly irresistible, but, unless 110 is assumed to be an interpolation, no other solution presents itself.

iam nunc ... iam nunc is characteristic pleonasm, consisting in the unparalleled juxtaposition of *iam ... iam* and *nunc ... nunc* (3.29n.).

111-12. The truly free man will pass by a coin in the street and experience no desire to pick it up.

111. The thought is borrowed from a similarly slavish context at Hor. *Ep.* i.16.63-5 *qui melior servo, qui liberior sit avarus,/in triviis fixum cum se demittit ob assem,/non video.* Cf. also Petr. 43.2 *paratus fuit quadrantem de stercore mordicus tollere.*

112. *nec gluttu sorbere salivam*, 'without greedily drinking down saliva', a vivid and slightly grotesque image. Saliva gathers in the mouth as a result of appetite, cf. Sen. *Ep.* 79.7, Petr. 48.2. First recorded here, *gluttu* is generally thought to be connected etymologically with *gula* and *ingluvies*, and looks to be equivalent in sense to *haustu*.

salivam Mercurialem, lit. 'the saliva of Mercury', a *iunctura acris* created by enallage. The adjective is daringly transferred from the subject of the sentence and means 'specially favoured by Mercury', cf. Hor. *Sat.* ii.3.25. For Mercury as the god of gain, see 2.44n.

113-18. If a person truly possesses the foregoing qualifications, he is free; if he merely pretends to have them, he is not free.

113. *'haec mea sunt, teneo'*: Conington notes the juridical tone, comparing Virg. *Ecl.* 9.4 *hic meus est.* See also 113-14n.

vere is emphatic and contrasts with 115-17.

113-14. *esto/liber* is the legal formula used in manumission, cf. Plaut. *Men.* 1029, 1148, *Epid.* 730, Ter. *Ad.* 970, Petr. 41.6. P. takes over the magistrate's role, but the freedom he bestows is moral, not civil.

114. *liberque ac sapiens*: If a man is *liber*, he must be a *sapiens*, since the latter alone is free, while all other men are slaves, cf. e.g. *SVF*, iii.355, 362, 364, 544, 593, Cic. *Parad.* 5.33-41. On account of this view, the attributes listed in 104-12, except that at 111-12, are less obviously manifestations of moral freedom than characteristics of the *sapiens.*

praetoribus ac Iove dextro is an ironic collocation, pointing a contrast between civil and universal law. For *Iove*, see 98n.

115. *cum fueris nostrae paulo ante farinae*, 'since you were of our grain a moment ago'. *nostrae* is said modestly, and P. means that no one suddenly becomes a *sapiens.*

Conington, following the scholiast, takes the expression to mean 'though you were a philosopher a moment ago'. This is a mistaken view. *cum* concessive disrupts the intended antithesis between 113-14 and 115-18, reduces 115-17 to very poor sense, and makes *paulo ante* refer oddly to the two lines immediately preceding, rather than to 113.

For *farinae*, cf. Suet. *Aug.* 4.2 *sic taxat Augustum: 'materna tibi farina est ex crudissimo Ariciae pistrino'*, Otto, *Sprichw.*, 132.

116. *pelliculam veterem retines* recalls the proverb of staying in one's own skin, cf. Hor. *Sat.* i.6.22 *quoniam in propria non pelle quiessem*, Porph. *ad l. eos ... qui mediocritatis suae obliti maiora se ipsis adpetunt, solemus dicere non continere intra pelliculam suam*, Mart. iii.16.5-6. For P., however, it is not desirable but bad to retain one's old skin, i.e. not to break away from one's established way of life. The ultimate source of the proverb is the Aesopean fable of the ass dressed in a lion's skin (279, ed. Chambry).

The diminutive *pelliculam* may have ironic overtones, cf. Hor. *Sat.* ii.5.38, Juv. 1.11.

fronte politus clashes formally with *pelliculam veterem retines*, but since the two expressions stand in different metaphors, edd. are misguided in stating that one is ill-suited to the other.

fronte denotes outward appearance opposed to inner reality, cf. Caec. 79 (R.^{3}), Cic. *Planc.* 16, Tac. *Agr.* 39.1.

117. 'You are keeping a cunning fox in your worthless breast' is a bizarre equivalent to 'you are being deceitful'. The fox is proverbially deceitful, cf. Otto, *Sprichw.*, 379 s.v. *vulpes* (1), and here it is the hidden reality contrasting with the visible illusion of virtue, cf. Plato, *Rep.* ii.365C. There is the further suggestion that a fox never changes its ways, cf. Otto, *Sprichw.*, 379 s.v. *vulpes* (2).

vapido is properly applied to flat wine, cf. e.g. 6.17, Colum. xii.5.1, and its extended use here is probably after the analogy of *vappa*, 'flat wine', which can also mean 'a worthless type', cf. e.g. Plin. *N.H.* xiv.125. For P.'s usage, cf. Suet. *Aug.* 87 *'vapide' se habere pro 'male'*, an instance of Augustus' unusual turns of phrase.

118. *quae dederam supra relego*, 'I reconsider what I yielded above'. For *do* of concession in argument, see *OLD*, s.v. 16b. *supra* refers to 113-14. *relego* is used in an extended sense based on the analogy of the partial synonyms *retracto* and *recognosco* (1.48n.).

funemque reduco is a very brief adaptation of the metaphor at Hor. *Ep.* i.10.47-8 *imperat aut servit collecta pecunia cuique,/tortum digna sequi potius quam ducere funem.* The expression denotes the re-enslavement of the *adversarius.*

119-23. The non-philosopher's every action in life is flawed because he is hopelessly sunk in ignorance.

119. *ratio*, 96n.

digitum exere, peccas: To move a finger is proverbial for the slightest and most trivial action, cf. 120, Otto, *Sprichw.*, 115-16. For the

Stoics, even this movement requires a basis in philosophy, cf. *SVF*, iii.730, Epict. frag. 53.

The imperative *digitum exere* is a paratactical *si*-clause, cf. 3.64, 4.19, 6.79, K-S, ii.165.

120. *nullo ture litabis*: The sacral language looks ahead to *nefas* (122) and back to *Iove* (114). For *litabis*, see 2.75n. Its construction with an *ut*-clause (121) is unparalleled: the next line follows on as if from *impetrabis* (Conington).

121. The language is faintly reminiscent of Hor. *Sat.* i.3.76-8 *denique, quatenus excidi penitus vitium irae,/cetera item nequeunt stultis haerentia, cur non/ponderibus modulisque suis ratio utitur ...?*, where Horace is contesting the Stoic paradox that all wrongdoings are equal.

stultis, 93n.

brevis ... semuncia recti, 'a small half-ounce of right'. For *brevis*, cf. Hor. *Sat.* ii.2.37 *breve pondus*. The combination of *brevis* with what is itself small, *semuncia*, is tautological (4.14n.). P.'s metaphorical use of *semuncia* is unprecedented.

122. *haec miscere nefas*: According to universal law, a man is either a *sapiens* or a fool, cf. *SVF*, i.216. *haec* means *rectum* and *stultos*.

fossor suggests rusticity and ignorance, cf. Cat. 22.9-11 *bellus ille et urbanus/Suffenus unus caprimulgus aut fossor/rursus videtur*, Juv. 11.80.

123. 'Nor could you dance even as far as three steps Bathyllus' "Satyr".' Dancing is again used as an illustration of philosophical skills at Cic. *Fin.* iii.24.

tris ... ad numeros: Jahn notes that each dance (*motus*) has its own steps (*numeri*), cf. Sen. *Tr. An. corpus movebat ad numeros*, Juv. 6.249 *omnes numeros implet.* Nettleship rightly adds that the formulas *in numerum* and *ad numerum* meaning 'in time to the rhythm' are irrelevant here.

tris looks to represent any small number. It is often so used with *verba* (Otto, *Sprichw.*, 366-7).

Satyrum moveare is adapted from Hor. *Ep.* ii.2 124-5 *ut qui/nunc Satyrum, nunc agrestem Cyclopa movetur*, which is representative of literary skill; P. changes the context to ethical skills. To dance the part of the Satyr is an especially delicate task and much more demanding than the role of Polyphemus who must be represented as boorish (Kiessling-Heinze *ad l.*).

Bathylli refers to Bathyllus Alexandrinus, a highly accomplished and renowned pantomime, who made his name in comic parts. He

flourished under Augustus, and is mentioned as the instance of an outstanding pantomime at Sen. *Contr.* iii *praef.* 16. See Gensel, *R-E*, iii.137.56ff.

124-31. In response to yet another claim by the *adversarius* to be free, P. pronounces him a moral slave. This reaction on P.'s part moves the argument away from moral freedom to moral slavery, a shift of emphasis which opens the way for the remainder of the poem.

124. *'liber ego'*: The *adversarius* repeats his earlier assertions (83-5, 88-90), saying what Davus challenges Horace to say in the face of a similar Stoic onslaught at *Sat.* ii.7.92 *'liber, liber sum' dic age. non quis.*

unde datum hoc sumis recalls both Hor. *Sat.* i.4.79-80 *unde petitum/hoc in me iacis?* and ii.2.31 *unde datum sentis ...?.*

tot subdite rebus is the poem's first explicit mention of moral enslavement. *subdite* means 'subject to', a rare usage but cf. *Pan. Mess.* 67 *inferno Plutonis subdita regno.* P.'s expression faintly echoes Hor. *Sat.* ii.7.75-6 *tune mihi dominus, rerum imperiis hominumque/tot tantisque minor ...?.*

125. The thought at the end of 124 is taken up and expanded: a slave's legal master is not his only *dominus.*

quem vindicta relaxat, 'whom the rod removes'. For *vindicta*, see 76n. The unusual sense of *relaxat* is modelled on the analogy of the partial synonym *solvit* (1.48n.).

126-31. A manumitted slave is no longer subject to his legal master, but if he remains in thrall to his passions, he is no freer than before.

126. The line represents a legal master's everyday command to his slave.

Crispini ... balnea: N. Rudd, *Phoenix*, 19 (1965), 83, plausibly attributes the origin of the phrase to Hor. *Sat.* i.3.137-9 *dum tu quadrante lavatum/rex ibis neque te quisquam stipator ineptum/praeter Crispinum sectabitur.* There is no evidence to suggest the actual existence of 'Crispinus' baths'.

127. *increpuit*: The verb rarely introduces direct speech (*TLL*, vii.1.1053.25ff.). Its subject is to be deduced from the context.

127-8. *servitium acre/te nihil inpellit* is a brief but indistinct adaptation of the metaphor at Hor. *Sat.* ii.7.93-4 *urget enim dominus mentem non lenis et acris/subiectat lasso stimulos versatque negantem.* Horace applies it to moral slavery, P. to legal slavery.

128-9. *nec quicquam extrinsecus intrat/quod nervos agitet* is probably suggested by Hor. *Sat.* ii.7.80-2 *nempe/tu mihi qui imperitas alii servis miser atque/duceris ut nervis alienis mobile lignum.* For the notion of men as marionettes worked by their passions, cf. e.g. Plato, *Laws*, i.644E, Marc. Aur. *Med.* ii.2, vi.16, 28, xii.19. P., however, uses the idea in a novel way: the puppet is thought to be worked not by passions but by a person's command. While Horace's puppet is a moral slave, P.'s is a legal slave.

129. *intus* is opposed to *extrinsecus* (128).

in iecore aegro: The liver is presumably regarded as the seat of the lower passions, cf. Plato, *Tim.* 71C, *TLL*, vii.245.67ff. The adjective denotes the sickness of the spirit that allows itself to be morally enslaved, and reflects the common equation between physical and moral illness.

130. *domini* are the enslaving low passions that appear in the final portion of the poem.

qui tu inpunitior occurs in the same position of the line at Hor. *Sat.* ii.7.105, where, as in P., the point of comparison of *inpunitior* is a slave who is beaten. The comparative of *impunis* recurs only at Liv. iii.50.7.

131. *strigilis*, cf. 126.

scutica occurs first at Hor. *Sat.* i.3.119, and is attested elsewhere in verse only in Domitius Marsus (ap. Suet. *Gramm.* 9) and at Juv. 6.480.

132-56. P. illustrates the foregoing reference to spiritual *domini* (130) by a dramatic representation of moral domination and enslavement: Avarice and Luxury heap conflicting demands on a moral slave.

Conflicting abstracts are personified elsewhere. Wealth and Poverty appear in Aristophanes' *Plutus*, and a contest between Right and Wrong is held at Aristoph. *Nub.* 889-1114. Cleanthes wrote a dialogue between Reason and Anger (*SVF*, i.570), and *Vita* and *Mors* apparently confronted each other in Ennius (Quint. ix.2.36). Particularly relevant to P. is Prodicus' tale of the Choice of Heracles (Xen. *Mem.* ii.1.21-33), in which Ἀρετή and Κακία try to win over the youthful Heracles, who must choose between the ways of life they represent. Prodicus' story also influences Ov. *Am.* iii.1, where *Tragoedia* and *Elegia* put their respective cases to the poet, and Sil. xv.18-128, where *Virtus* and *Voluptas* compete for Scipio's allegiance.

Another major influence on P. is Hor. *Sat.* ii.6.20ff. The early morning setting, the sleeper reluctant to rise, the eventual start to the day's business and the subsequent temptation of an easier existence are reminiscent of Horace's account of city life and his ambiguous feelings towards it. Horace, however, offers no real moral precepts, dealing only in human foibles; P. produces a diatribe strongly influenced by Stoicism.

132. *piger* anticipates the sleeper's reluctant response to the demands of *Avaritia.*

132-9. *Avaritia* secures obedience to her harsh demands by insistence and bullying. Her orders involve personal risk for the merchant, cf. Hor. *Sat.* i.4.29-32, *Carm.* i.31.10-15, *Ep.* i.1.45-6, Sen. *Brev. Vit.* 2.1, Plin. *N.H.* ii.125. For the merchant as a moral slave, cf. Hor. *Ep.* i.16.71.

132-3. *eia/surge*, cf. Hor. *Sat.* ii.6.23-4 *eia,/ne prior officio quisquam respondeat, urge.*

134. *rogat*: The variant *rogas* is unmetrical and *rogat* is adequately paralleled. Clausen compares Donat. on Ter. *Andr.* 877 *ut solent irascentes, vertit orationem a secunda ad tertiam personam, ab ea, cum qua loquebatur, ad aliam*, Ov. *Am.* i.8.33-6, where *erubuit!* (35) is the bawd's irritated exclamation at her pupil.

saperdas advehe Ponto: For *saperda*, cf. Festus, 434 (L.) *saperda genus pessimi piscis.* For its Pontic origin, cf. Archestr. 38.3 (B.).

135. *castoreum* is another Pontic ware, cf. Virg. *Georg.* i.58-9, Plin. *N.H.* xxxii.27.

stuppas: Flax came from Egypt (Plin. *N.H.* xix.13).

hebenum came from either India (Theophr. *H.P.* iv.4.6, Virg. *Georg.* ii.117) or Ethiopia (Herodot. iii.97, Plin. *N.H.* vi.197).

tus was brought from Arabia (Plin. *N.H.* xii.51).

lubrica Coa, 'smooth Coan garments'. For *lubrica*, see *OLD*, s.v. 2d. For *Coa* of garments, cf. Hor. *Sat.* i.2.101, Prop. ii.1.5, iv.2.23, Ov. *A.A.* ii.297-8.

Some edd. take *Coa* to mean 'Coan wines'. Admittedly, Cos is famous for its wines (e.g. Varro, *R.R.* ii. *praef.* 3, Plin. *N.H.* xv.66), and *Coum* means 'Coan wine' at Hor. *Sat.* ii.4.29. But established Latin usage favours *Coa* in the sense of 'Coan garments', and *lubrica* of wine is not particularly easy.

136. *tolle recens primus piper* partially resembles Lucil. 198-9(M.) *sicut cum primos ficos propola recentis/protulit et pretio ingenti dat primitus*

paucos, though, as Conington says, P.'s *recens* must mean 'fresh-brought'. Pepper comes from India (55n.).

et sitiente camelo is παρὰ προσδοκίαν. The phrase has the same point as *recens* and *primus*: a merchant must be ahead of his rivals if he is to profit. The camel's thirst suggests the end of a long journey: the caravan is perhaps thought of as having reached a coastal terminus of the homeward overland spice route, such as Byzantium, Antioch or Tyre (Miller, *The Spice Trade*, Map 5).

Of the different readings *et, e* and *ex*, Housman, 858, rightly rejects the preposition as yielding the sense 'out of the camel', and prefers the well-attested *et*: 'Since the adjective *primus* and the ablative absolute *sitiente camelo* are both of them adverbial adjuncts to the predicate, and therefore parallel in force though not in form, they are quite correctly united by the conjunction.' For the construction he adduces a number of parallels. T.F. Brunner, *CQ* n.s., 21 (1971), 487, argues that Housman overstates the case against *e camelo* which may easily mean 'from the camel's back', and that if *et* is adopted, the parallel ideas *primus* and *sitiente camelo* are awkwardly separated by *piper.* But *et* remains preferable to *e.* The intervening *piper* is not a source of great difficulty; *et* is clearly the choicer reading, as Brunner himself notes, and in fact gives excellent sense: the merchant is to make off with the pepper even before the camel, now unloaded, has had a drink.

137. *verte aliquid: iura*, 'borrow some money; swear you will repay it'. As Jahn notes, *verte* is a typical variation on the technical *versuram fac* (80n.). The latter is translated by *verte*, and the accusative *aliquid* is required to sustain the novel locution. For *versura*, see Festus, 520(L.).

The scholiast takes *verte* as 'exchange', cf. Hor. *A.P.* 226, Ov. *Met.* iv.45, x.157. *verte aliquid* would then be summarizing, 'traffic in something'. But the scholiast's view breaks down on *iura*, which would be isolated and intolerably abrupt.

With *verte aliquid* referring to the borrowing of money, the most natural meaning of the abbreviated *iura* is 'swear you will repay the loan'. The suggestion of some edd., that *iura* means 'swear you never received the loan', is implausibly complex and fatuously anticipates the mention of perjury which follows.

138. *baro*, 'dolt', occurs also in Petronius, but is generally rare, being attested before P. only at Lucil. 1121 (M.) and in Cicero. For its overtones of stupidity, cf. e.g. Cic. *Fin.* ii.76 *nos barones stupemus.*

regustatum digito terebrare salinum presumably denotes an unenterprising and unprofitable way of life. Salt is the poor man's food, cf. Otto, *Sprichw.*, 306 s.v. *sal* (3). In addition, salt cellars tend to have moral associations, cf. 3.25, Callim. *Epig.* 47 (Pf.), where the ἁλία is a mark of avoidance of financial debt, Hor. *Carm.* ii.16.13-14. The particular idea of scraping out a salt cellar looks like a vivid extension of these references.

Edd. cite an allegedly parallel expression in Apoll. Tyan. *Ep.* 7 πάντα φασὶ δεῖν τὸν ἔμπορον κάλων σείειν· ἐμοὶ δ' εἴη τὴν ἁλίαν τρυπᾶν ἐν Θέμιδος οἴκῳ, where the busy and lucrative life of the merchant is contrasted with the writer's own. But the 'letters' of Apollonius of Tyana are generally regarded as spurious, and it seems unwise to base any conclusions on a text which is the subject of doubt.

139. *perages* sc. 'vitam'. The ellipse is after the analogy of such verbs as *ago* (*TLL*, i.1401.51ff.) and *dego* (*TLL*, v.1.385.27ff.).

vivere cum Iove, 'to be on friendly terms with Jupiter', i.e. not incur his enmity as a result of perjury. For the idiom 'vivere cum aliquo', cf. e.g. Ter. *Eun.* 410, Cic. *de Or.* i.191, Hor. *Sat.* i.3.57, 4.81, ii.1.76.

Some edd. compare the philosophical dictum συζῆν θεοῖς (Marc. Aur. *Med.* v.27) which represents the good way of life. There may be a hint of this here, but no more. P.'s expression is not to be taken in isolation but related to the slave's protest at 137.

140. The change of scene shows that *Avaritia* has prevailed.

pellem is used either for wrapping baggage taken aboard ship (Petr. 102.8) or as protective clothing (Colum. i.8.9).

oenophorum is another traveller's provision, cf. Lucil. 139(M.), Hor. *Sat.* i.6.109. The word occurs only in satire and Martial.

141-53. *Luxuria* appears and halts the merchant's rush to satisfy *Avaritia.* Unlike *Avaritia, Luxuria* has no need to resort to bullying tactics. By pointing out the miseries involved in subservience to *Avaritia* and reminding the slave that life is to be lived to the full, she plays on his natural weaknesses. Some of her advice resembles that of Κακία at Xen. *Mem.* ii.1.23-5. The opposed tendencies of *avaritia* and *luxuria* are recognised elsewhere by moralists, cf. e.g. Sall. *Cat.* 5.8, Sen. *Ep.* 56.5.

141. *trabe*, 'ship', an imitation of the Greek δόρυ, is a poetic usage. It occurs first at Enn. *Ann.* 616(V.^{2}) and is then very largely confined to elevated poetry, cf. Cat. 4.3, Virg. *Aen.* iii.191, iv.566, Hor. *Carm.* i.1.13, Ov. *Pont.* i.3.76, P.1.89, 6.27, Sen. *Ag.* 120,

Stat. *Th.* v.422, *Ach.*i.44, *Silv.* iii.2.70, Sil. vi.523, Juv. 14.276, 296.

vasta applied to *trabe* seems odd: the idea of a 'vast ship' is both implausible and irrelevant. The adjective is probably transferred from *Aegaeum* (142): the mention of the 'limitless' sea would add to the mock-epic tone of the sentence. The transference is harsh, but cf. e.g. 112, 165-6.

142. *Aegaeum rapias* is an epic locution, cf. e.g. Luc. iv.151-2 *rapuit .../... iter*, v.403 *rapit cursus*, Stat. *Th.* v.3 *campum sonipes rapit*, 655 *rapit arva.* The compound *corripio* is more commonly so used (*TLL*, iv.1041.75ff.).

143. *quo deinde, insane, ruis, quo?*, cf. Hor. *Epod.* 7.1 *quo quo scelesti ruitis?*, Virg. *Aen.* v.741 *quo deinde ruis?.* For *deinde*, cf. Virg. *l.c.*, *Aen.* ix.781 *quo deinde fugam quo tenditis?.*

144. *quid tibi vis?*, cf. Ter. *Heaut.* 61, Cic. *de Or.* ii.269, Hor. *Sat.* i.2.69, ii.6.29 *quid vis, insane?*, Prop. i.5.3.

calido ... pectore, cf. 4.7. Ancient psychology tends to regard bile as 'hot', cf. e.g. Plato, *Tim.* 85E, Hor. *Sat.* i.9.66, Galen, xi.646(K.).

mascula bilis, probably 'male bile'. According to Hippocrates males are more bilious than females (Galen, xviiA.1008(K.)). The epithet is apt not only because it corresponds to contemporary medical opinion but because it is in the mouth of a female, *Luxuria.*

Edd. usually explain *mascula* as 'strong', but the notion of 'strong bile' seems to have been non-existent in ancient medicine.

For bile as the cause of *insania* (143), cf. e.g. Hor. *Sat.* ii.3.141, Sen. *Ep.* 94.17.

145. *intumuit*: The verb is found first at Hor. *Epod.* 16.52 and next in Ovid. The mention of swollenness may owe something to Hor. *Carm.* i.13.4 *fervens difficili bile tumet iecur*, though in P. the bile itself is said to swell, cf. 3.8.

extinxerit suggests that bile is a fire (144n.).

urna cicutae, 'three gallons of hemlock'. For *urna*, cf. Maecian. *Distr.* 79, Isid. xvi.26.13. For the exaggeration, see 4.16n. *cicuta* as a cure for *insania* is paralleled only at Hor. *Ep.* ii.2.53, where Porphyrio says, *cicutam autem pro elleboro posuit.* Perhaps the notion in both P. and Horace is of a drastic remedy, cf. Plin. *N.H.* xxv.154 *remedia in quibus bibenda censetur [cicuta] non equidem praeceperim.* In any case, *cicuta* continues the idea found in *calido* (144) and *extinxerit*: for its cooling effect on the body, cf. Plin. *N.H.* xxv.151, Galen, xii.55(K.).

146. *tu ... tibi*: The emphasis seems to suggest that *Luxuria* knows her man too well to believe him more fit for discomfort than for the easy life.

transilias implies reckless daring, cf. Hor. *Carm.* i.3.24 *impiae/non tangenda rates transiliunt vada*, Sil. iv.71, Juv. 10.152, 14.279.

146-8. After *transilias* (146), a list of the dangers of the proverbially perilous sea is expected. But *Luxuria*, true to her nature, concentrates on the discomforts: for her, madness and recklessness consist in readiness to forego the good life.

146. *torta cannabe*, 'rope', cf. Varro, *R.R.* i.22.1, Festus, 489(L.). For the use of such ropes aboard ship, cf. e.g. Ov. *Fast.* iii.587. *cannabis*, a borrowing of κάνναβις, is found only here in verse.

fulto, 'reposing on' for eating, cf. Lucil. 138(M.) *pulvino fultus*, Sil. xi.401, Juv. 3.82. The merchant will recline not on a couch but on a coil of rope. The *cena* is placed in alien and uncomfortable surroundings.

147. *transtro* is one of the cross-beams on which the rowers sat, cf. Virg. *Aen.* iv.573, v.136, Luc. iii.542-3, C. Torr, *Ancient Ships*, 46f. The *cena* will be set on a *transtrum* instead of a table.

147-8. *Veiientanum ... rubellum/exhalet*, lit. 'breathes out red Veientian', a *iunctura acris*. The noun is used metonymically for 'the smell of Veientian', but the combination with *exhalet* and the presence of *rubellum* results in an abrasive expression.

The correct spelling *Veiientanum*, as opposed to *Veientanum*, is indicated by the variant *Vellentanum*. See Housman, 180.

The diminutive epithet *rubellus* is probably not recorded before P. For its application to Veian wine, cf. Mart. i.103.9. The wine of Veii is extremely poor, cf. Hor. *Sat.* ii.3.143-4, Porph. *ad l.*, Mart. iii.49.1.

148. *vapida laesum pice*: The prospect of drinking Veian wine is made still worse: pitch, presumably added to the wine to enliven its taste (Plin. *N.H.* xiv.120, 124, Plut. *Mor.* 676C), has instead had an undesirable effect on it (Plin. *N.H.* xxiii.45).

vapida ... pice, lit. 'flat pitch', makes no sense and looks like a *iunctura acris* created by enallage: *vapida* predicative has been transferred from *Veiientanum* (147), i.e. 'ruined by the pitch, so that it becomes flat'.

sessilis obba, 'squab noggin' (Conington). The epithet is sometimes used of bellying or squat objects, cf. Plin. *N.H.* xv.16, xxxvii.22. *obba* is used before P. only by Laberius and Varro, and

next by Tertullian. Gellius, who provides the evidence for Laberius' use of *obba*, classes it among words that are *obsoleta ... et maculantia ex sordidiore vulgi usu* (xvi.7.4). P.'s scholiast explains *obba* as *genus vasis ex sparto factum*, cf. Non. 545(M.). *obba* is thus very different from *murrea pocula*, mentioned at Sen. *Benef.* vii.9.3 as part of *luxuriae spolia.*

149-50. *Luxuria* argues that the discomforts the merchant undergoes are to little purpose.

nummi, quos .../nutrieras, cf. Hor. *Ep.* i.18.35 *nummos alienos pascet*, where the metaphor is one of grazing flocks. The mode of expression in both poets is based on the regular Roman derivation of *pecunia* from *pecus*, for which see Bömer on Ov. *Fast.* v.280-1.

149. *quincunce modesto*, 'at a moderate five-twelfths', i.e. for every hundred *asses* invested, interest accumulates at the rate of five-twelfths of an *as* each month, which means five per cent annually. *deunces* (150) is eleven-twelfths of an *as* monthly, eleven per cent annually. See Klingmüller, *R-E*, vi.2195.18ff.

150. *avidos ... deunces*, 'a greedy eleven per cent' (last n.). For the transferred *avidos*, cf. Luc. i.181 *usura vorax avidumque in tempora faenus*, Stat. *Silv.* ii.2.151-2 *avidi .../fenoris.*

sudare, 'achieve with effort', is probably after Hor. *Sat.* i.10.28 *Pedius causas exsudet.*

151-3. *Luxuria* ends by telling her slave to enjoy life while he can. P. adapts several Horatian reminders of the brevity of life, which, in the mouth of an enslaving abstraction, take on an insidious quality.

151. *indulge genio*, i.e. 'enjoy yourself'. *genio* is the spirit of enjoyment which everyone possesses, cf. Porph. on Hor. *Ep.* ii.1.144 *qui indulgent genio suo memores sunt vitam humanam non esse diuturnam*, Serv. on *Georg.* i.302 *nam quotiens voluptati operam damus, indulgere dicimur genio, OLD*, s.v. 1b.

carpamus dulcia combines elements taken from Hor. *Carm.* i.11.8 *carpe diem* and *Ep.* i.11.23 *neu dulcia differ in annum.*

The change from singular (*indulge*) to plural (*carpamus*) suggests that *Luxuria* is representing herself as the boon-companion or perhaps mistress (165n.) of the slave, cf. Xen. *Mem.* ii.1.30, where Κακία is said herself to partake of the pleasures she embodies. See also 177-9n.

151-2. *nostrum est/quod vivis*, 'your life is mine', i.e. the slave's life belongs properly to *Luxuria*, not *Avaritia. nostrum* means *meum.* For *quod vivis* in the sense of *tua vita*, cf. Sen. *Ep.* 65.18, 99.31.

Conington explains, 'your life belongs to me and you', but the sentiment is hardly convincing: that the man's life belongs to him goes without saying. Conington argues that *nostrum* answers to *carpamus*, but this need not be so: *carpamus* and *nostrum* are different parts of speech, and they stand in separate expressions.

152. *cinis et manes et fabula fies* recalls Hor. *Carm.* iv.7.17 *pulvis et umbra sumus.* Horace's *pulvis* is replaced by *cinis*, and *umbra* by *manes et fabula.* The latter phrase is adapted from Hor. *Carm.* i.4.16 *fabulaeque Manes*, 'the shades of fable'; the form of the Horatian phrase is altered, so that the words take on new meanings. *Manes* is changed into one's personal *manes*, while *fabula* is used in the post-Augustan sense of 'something existing only on people's lips', cf. Luc. vii.392. P.'s phrase *fabula fies* is itself suggested by the line-ending at Hor. *Ep.* i.13.9 *fabula fias*, where *fabula* means 'a subject of gossip'.

153. *vive memor leti* echoes Hor. *Sat.* ii.6.97 *vive memor quam sis aevi brevis*, advice given by another voluptuary, the Town Mouse. *leti* is a poeticism (*TLL*, vii.2.1189.27ff.).

fugit hora is a proverbial saying (Otto, *Sprichw.*, 112-13). *Voluptas* tries it unsuccessfully on Scipio at Sil. xv.64.

hoc quod loquor inde est recalls Hor. *Carm.* i.11.7-8 *dum loquimur, fugerit invida/aetas.* P.'s words, 'what I say is from there', are compressed and elliptical, and seem to stem from a typical conflation of two ideas (2.1n.), namely 'what I am saying is using up time' and 'the time I take to say this is removed from your allotted span'. *inde* refers to what is implied by *hora fugit,* i.e. 'the span of time allotted to you is rapidly diminishing'. Conington is wrong to take *inde* as referring directly to *hora*: the latter means not 'time allotted' but 'time' generally, which cannot itself be diminished. *est* apparently does duty for *sumptum est.*

154-6. The moral slave is torn between the demands of conflicting passions.

154. *agis* has the force of a deliberative subjunctive (L-H-S, 308).

duplici in diversum scinderis hamo: The slave falls victim to both temptations. The image of fish and baited hooks is established in both Greek and Latin: see Taillardat, 223 n.6, Otto, *Sprichw.*, 158 s.v. *hamus* (1). The picture of physical torment in *scinderis* reflects the slave's intellectual dilemma.

155. *sequeris* has future force (L-H-S, 307f.).

155-6. Conington translates, 'You must needs obey your masters by turns and shirk them by turns, by a division of duty'. He takes *ancipiti obsequio* (156) ἀπὸ κοινοῦ with *subeas* (155) and *oberres* (156), and argues that *alternus* (155) stands for *alternos*, while *alternus* (156) refers to *dominos* in sense. This approach looks to be right, though *oberres* is very strangely used. The verb normally means 'roam about' but here seems to be pressed into service 'more Persio' as 'abandon' or 'desert'. Exactly how P. has arrived at this usage is not clear.

157-60. A person who frees himself momentarily from dominating passions is easily re-enslaved. The lines are transitional. They refer in part to what has preceded: *Luxuria* and *Avaritia* will always prevail in the end. At the same time, the passage anticipates Chaerestratus' inability to free himself of love's domination for very long.

157-8. *negaris/parere*: For *nego* with a present infinitive and no accusative meaning 'refuse', see K-S, i.675.

158. *imperio* suggests both a master's order to his slave (e.g. Sall. *Iug.* 31.11, Tib. ii.3.79) and an inner demand (e.g. Sen. *Q.N.* vii.25.2, *Ep.* 106.10).

'rupi iam vincula': Chains often represent spiritual enslavement, cf. e.g. Cic. *Fin.* iii.75, Hor. *Sat.* ii.7.71, Sen. *Vit. Beat.* 16.3. The metaphor is freely applied in elegy to the lover, cf. e.g. Tib. i.1.55, ii.4.3-4, Prop. iii.15.9-10, Ov. *Am.* i.2.30, 6.47, iii.11.3.

159-60. An allegory: the runaway dog that is easily recaptured by the chain hanging from its neck represents the man who temporarily escapes from a dominating passion.

161-74. P. illustrates the argument of 157-60: one person who cannot escape moral enslavement for very long is the lover. The lover's domination by his mistress is mentioned elsewhere in Stoic writings, cf. Cic. *Parad.* 5.36 *poscit, dandum est; vocat, veniendum; eicit, abeundum; minatur, extimescendum*, Hor. *Sat.* ii.7.89-91, Epict. iv.1.15-23. The best known elaboration of *servitium amoris* is in Latin elegy, where slavery to one's mistress is a degradation to be enjoyed, cf. F.O. Copley, *TAPA*, 78 (1947), 285-300, S. Lilja, *The Roman Elegists' Attitude to Women*, 76ff.

P. adapts the opening scene of Terence's *Eunuchus* (which is presumably an adaptation of Menander) and is further influenced

by Horace's treatment of love as *insania* at *Sat.* ii.3.259-71, a passage itself closely modelled on Terence. The names used by Terence, Parmeno, Phaedria and Thais, are replaced in P. by Davus, Chaerestratus and Chrysis; it is likely that P. has gone back to Menander for these names (so the scholiast), and has perhaps adapted other elements from that poet as well as from Terence and Horace.

161-2. P. opens the scene with Chaerestratus declaring his determination to finish with his mistress. This differs from the openings in both Terence and Horace, where the lover is at a loss what to do. P. adjusts the apparently traditional sequence in order to accommodate the theme of temporary freedom.

finire dolores/praeteritos meditor adapts Hor. *Sat.* ii.3.263 *an potius mediter finire dolores?*, where, as in P., *dolores* are the pains of love representing love itself, cf. Hor. *Sat.* i.2.109, Prop. i.10.13, ii.15.35. *praeteritos* may possibly be attributive, 'such as I formerly endured', but logic strongly favours it as predicative, i.e. 'I am considering putting an end to my pains, so that they are in the past'.

162-3. For the identifying parenthesis, see 4.1-2n.

crudum ... unguem/adrodens: Nail-biting here indicates an unusually heightened emotional state (Sittl, *Gebärden*, 17f.). *crudum* means 'raw' or 'bleeding', a rare usage first in Ovid (*TLL*, iv.1236.16ff.). It is probably predicative, like *vivos* in Hor. *Sat.* i.10.71 *vivos et roderet ungues*, though it could be attributive: Chaerestratus has been biting his nails so hard and frequently that he now bites already bleeding nails.

163-6. Chaerestratus acknowledges that his affair with Chrysis has involved social disgrace, expense and personal degradation.

163. *siccis*, 'sober', contrasts with *ebrius* (166).

164-5. The metaphor of shipwreck, which is not fully elaborated, is adapted from Hor. *Sat.* ii.3.18-20 *postquam omnis res mea Ianum/ad medium fracta est, aliena negotia curo,/excussus propriis*. The rock of Chaerestratus' bankruptcy would be his mistress' door.

164. *rem patriam*, cf. Hor. *Sat.* i.2.62 *rem patris oblimare.*

rumore sinistro, cf. Hor. *Sat.* i.2.61 *bonam deperdere famam*, 133, ii.7.67.

165. *limen ... obscenum* is a *iunctura acris* created by enallage: *obscenum* is transferred from the girl with whom the *limen* is associated. The adjective suggests a lewd and illegitimate eroticism: see Enk on Prop. i.16.10 *obscenis ... carminibus.*

Chrysidis: In contrast to the abstract *Avaritia* and *Luxuria*, the lover's *domina* is a woman. But *Avaritia, Luxuria* and *Ambitio* (177) are, like *Chrysis, dominae.* None of the *domini* which seem to be promised at 130 materialises, and the man subject to avarice, luxury or ambition is as much a slave to a female as is the lover. The influence of Latin elegy may be at work here.

165-6. *udas/... fores*: The adjective is transferred from the *ebrius* lover, who is soaked with wine; a drunken scene is set. Enallage, sometimes involving illogical transference, is in P.'s manner: see 3.50n., 5.14n.

Numerous explanations of P.'s phrase are given by edd. All are at least possible, but none is entirely compelling. Following the scholiast, some edd. refer to Lucr. iv.1177-9 *at lacrimans exclusus amator limina saepe/floribus et sertis operit postisque superbos/unguit amaricino.* Others think the door is wet with the lover's tears, cf. Prop. i.16.3-4, Ov. *Am.* i.16.17-18, Mart. x.13.8. Another interpretation is that the door is wet with rain, cf. Tib. i.2.29-30, Hor. *Carm.* iii.10.19-20, Ov. *Am.* i.9.16, *A.A.* ii.237. G.C. Fiske, *CPh*, 11 (1916), 336-8, adduces Hor. *Sat.* ii.7.90-1 and concludes that water has been thrown down onto the *exclusus.* Each of these interpretations involves an idea extraneous to the immediate context.

166. *ebrius*: The *exclusus* is often flown with wine, cf. e.g. Hor. *Sat.* i.4.51, Prop. i.16.5, Ov. *Am.* i.6.37-8, *Fast.* v.339. The drunken song before a girl's house was originally part of the Greek revel, which was the sequel to a symposium (Lamer, *R-E*, xi.1296.15ff., Headlam on Herodas, 2.34-7).

extincta cum face: For the use of torches by the reveller or *exclusus*, cf. Aristoph. *Eccl.* 692, Meleag. *Anth. Pal.* xii.83.3-4, Hor. *Sat.* i.4.52, Prop. i.16.7-8. *extincta* is meant to heighten the absurdity of the lover's conduct; presumably the torch is out because of his long wait for admission, cf. the abandoned *faces* in Prop. i.16.8.

canto is a *vox propria*, cf. Ov. *Am.* iii.8.24 *ad rigidas canto carmen inane fores, Fast.* v.339-40 *ebrius ad durum formosae limen amicae/cantat.*

167-8. Like Parmeno and the slave in Horace's adaptation of the opening of the *Eunuchus*, Davus is the voice of reason.

167. *euge*, 1.49n.

sapias probably means 'si sapias', cf. Hor. *Carm.* i.11.6-7 *sapias, vina liques et spatio brevi/spem longam reseces* (where Porphyrio says *'sapias' pro 'si sapias' veterum consuetudine dictum*), Ov. *Am.* i.4.29 *quod tibi miscuerit, sapias, bibat ipse iubeto*, P. Veyne, *RPh*, 41 (1967), 105-8.

dis depellentibus, a unique expression, is a translation of θεοῖς ἀποτροπαίοις, cf. 1.105, 5.106.

168. *percute*, 'kill as a sacrifice', cf. Ov. *Fast.* i.347 *aperit percussi viscera tauri.*

168-74. When Chaerestratus wavers, Davus reminds him of the humiliation he can expect at the hands of his mistress, and he censures his master's lack of consistency.

168. *sed censen plorabit ...?*: The prospect of his mistress' tears impedes Chaerestratus' firm resolve, cf. Ter. *Eun.* 67-9.

censen is paratactical, cf. Hofmann, *Lat. Umg.*, 105ff., *TLL*, iii.792.8ff.

relicta sc. by her lover, cf. Prop. i.6.8, ii.24.46, Ov. *Am.* ii.18.22, *A.A.* iii.36.

169. The reference is to the tale of Heracles and Omphale, in later versions of which the hero becomes the slave of the Lydian queen out of love for her, cf. e.g. Prop. iii.11.17-20, Ov. *A.A.* ii.221, Sen. *H.O.* 372. Omphale's beating of Heracles with a slipper is a comic accretion, cf. Ter. *Eun.* 1027-8 (perhaps after Menander), Lucian, *Dial. Deor.* 13.2.

solea ... rubra: The red sandal suggests a rich and pampered woman.

obiurgabere, 'chastise'. The verb usually means the same as *iurgo*, 'upbraid with words', but P.'s sense is a post-Augustan extension, cf. Sen. *de Ira*, iii.12.6 *servulum istum verberibus obiurga, TLL*, ix.2.73.24ff.

170. Chaerestratus is represented as an animal caught in a snare and trying to escape.

trepidare, 'become frenzied'. Casaubon compares the transferred use of the verb at Prop. ii.4.5-6 *sic primo iuvenes trepidant in amore feroces,/dehinc domiti post haec aequa et iniqua ferunt.*

artos rodere casses: The beast trapped in the net tries to get out by gnawing through the meshes. Conington detects a reference to the Aesopean fable of the Lion and the Mouse (206, ed. Chambry). He may be right, in which case P. has given the role of the Mouse to the ensnared animal.

171. *nunc ferus et violens*: The phraseology is suggested by the preceding metaphor but the thought is independent of it. *at si vocet* must be preceded by an antithesis, which is not forthcoming if those edd. are followed who set a comma after 170 and make *nunc ... violens* part of the sentence *solea ... casses* (169-70).

For *ferus* in the sense of 'unbroken by love', cf. Tib. i.5.5, Prop. i.5.12. The form *violens* as opposed to *violentus* is first in Horace and next here.

172-3. Davus scornfully quotes the lover's traditional vacillation. The lines are a conflation of Ter. *Eun.* 46-7 *quid igitur faciam? non eam ne nunc quidem/quom accersor ultro?* and Hor. *Sat.* ii.3.262-3 *nec nunc, cum me vocet ultro,/accedam?*. P. slightly alters the position *ultro* holds in Terence and Horace, while *supplicet* is suggested by *obsecret* at Ter. *Eun.* 49 and Hor. *Sat.* ii.3.264.

172. *nec nunc*, i.e. 'ne nunc quidem', cf. 174, 1.119n.

arcessat is superior to the variants *arcessor* and *accersor*. It is intensified by *supplicet* (173). The passive form gives rise to the slightly less cogent sequence, 'when I am summoned and she begs me to come'.

174-5. In the middle of illustrating moral servitude, P. unexpectedly looks back to 83-123, where the difference between civil and moral freedom is discussed. P. momentarily digresses to praise the independence of mind shown by the slave Davus.

174. *hic hic quod quaerimus, hic est* contains elements taken from Hor. *Ep.* i.11.29 *quod petis hic est* and *Ep.* i.17.39 *hic est aut nusquam quod quaerimus*. For the repetition *hic hic*, see 1.11n.

175. *festuca* is a synonym of *vindicta*, 'rod', cf. Plaut. *Mil.* 961, Gaius, *Inst.* iv.16.

Conington takes P. to mean 'straw', comparing Plut. *Mor.* 550B Ῥωμαῖοι δέ, οὓς ἂν εἰς ἐλευθερίαν ἀφαιρῶνται, κάρφος αὐτῶν λεπτὸν ἐπιβάλλουσι τοῖς σώμασιν. But R.G. Nisbet, *JRS*, 8 (1918), 1-2, notes that καρπιστής and καρπιστία or καρπισμός are used for *assertor libertatis* and *assertio* respectively in the early Empire, and argues that it is reasonable to assume that these Greek terms are derived from the principal and best-known part of *manumissio*, namely the use of the *vindicta* securing *vindicatio*; in which case, Plutarch either used κάρφος to mean *festuca* in the sense of *vindicta* or confused the Greek terms and P.'s expression as a result of ignorance of the ceremony of *manumissio vindicta*.

lictor ... ineptus: For the role of the praetor's *lictores* in the manumission ceremony, see Kübler, *R-E*, xiii.514.18ff. The *lictor* is called *ineptus* because he is engaged in a meaningless ceremony.

iactat, 'waves' (*OLD*, s.v.6).

176-9. P. deals with slavery to political ambition. The transition is effected by a contrast between the moral freedom represented by Davus' attitude (174-5) and the servile condition of the ambitious man.

176. *ius habet ... sui* looks like P.'s variation on the technical *sui iuris esse* (e.g. Sen. *Brev. Vit.* 5.3, Gaius, *Inst.* i.48).

palpo: The punctuation to be adopted was first suggested by Buecheler, *Kl. Schr.*, iii.133. He removes the long-established comma after *palpo* nominative because this form is not found elsewhere in Latin; with a comma after *sui, palpo* becomes the ablative of *palpus* or *palpum*, 'stroking, coaxing, flattery'. Buecheler is probably right, though it is not easy to see why *Ambitio* should flatter her slave. *Avaritia* bullies her slave into action, *Luxuria* seduces hers, and perhaps *Ambitio* flatters her slave into believing himself worthy of high political office. But this is not an obvious idea, and the sense of 176-7 would be complete without *palpo.*

quem ducit hiantem recalls the line-ending at Hor. *Sat.* i.2.88 *emptorem inducat hiantem.* As in Horace, *hiantem* is indicative of gullibility, of the man being taken in by political honours which P. knows are worthless. The participle is also to be understood from Virg. *Georg.* ii.508-10 (of the political aspirant) *hunc plausus hiantem/per cuneos geminatus enim plebisque patrumque/corripuit.* There may also be a suggestion of greed or desire, cf. Hor. *Sat.* i.i.71, Sen. *Benef.* vii.26.3.

177. *cretata Ambitio*: The adjective, which is transferred from the person subject to *Ambitio* (3.115n.), refers to the customary wearing of a white toga by political aspirants, cf. Isid. xix.24.6 *toga candida eademque cretata, in qua candidati, id est magistratum petentes, ambiebant, addita creta, quo candidior insigniorque esset.*

Ambition is elsewhere recognised by the Stoics as a stern mistress, cf. e.g. Cic. *Parad.* 5.40 *iam illa cupiditas quae videtur esse liberalior, honoris imperii provinciarum, quam dura est domina, quam imperiosa, quam vehemens!.*

177-9. Owen and Villeneuve correctly attribute the lines to *Ambitio.* Her words indirectly answer the question immediately preceding: the man dominated by *Ambitio* is not free because she drives him to seek ever higher honours. The moral slave is already in a position of political power, probably as aedile (178-9n.), but he is still led by *Ambitio,* who is concerned to have him hold splendid games and win popularity while in office in order to further his

candidature for offices higher up the *cursus honorum.* By *nostra* (178), *Ambitio,* like *Luxuria* (151n.), identifies herself with her minion.

Conington understands the lines as spoken by P. and explains, ' "Is the political aspirant free? If so, take all the necessary steps to gratify your ambition", these being described in such a manner as to show that they are really the badges of servitude.' However, the answer to the question at 176-7 is not 'if so' but 'no', while 177-9 in P.'s mouth is not particularly suggestive of servitude. Moreover, *nostra* must be made to mean *tua*: Conington says P. identifies himself with the politician, but this sudden and momentary identification on P.'s part with the slave of *Ambitio* jars and serves no discernible purpose.

177. *vigila,* 'be active', cf. Hor. *Sat.* ii.3.152.

177-8. *cicer ingere .../... populo,* sc. to secure ultimate advancement, cf. Hor. *Sat.* ii.3.182-3 *in cicere atque faba bona tu perdasque lupinis,/latus ut in Circo spatiere et aeneus ut stes. cicer* is the poor man's food, cf. Hor. *Sat.* i.6.115, *A.P.* 249, Mart. i.41.6, 103.10, v.78.21.

178. *nostra ... Floralia,* 'our games', i.e. those of *Ambitio* and her slave (177-9n.). For the *ludi Florales,* during which gifts of food were distributed to the populace by the magistrates, see Wissowa, *R-E,* vi.2749.64ff.

179. *aprici meminisse senes*: The sense is that these Floralia will be sufficiently memorable to aid the politician's ambitious designs. But the words of *Ambitio* are supplied with more than a touch of bathos: P.'s sardonic outlook obtrudes into her speech (1.24-6n.).

For *aprici* in the sense of *apricantes,* cf. Hor. *Carm.* i.26.7 *apricos ... flores,* Virg. *Aen.* v.128. For the picture of old men sunning themselves, cf. Cic. *Sen.* 57, Juv. 11.203.

179-88. P. deals with slavery to the unreasoning fear aroused by superstitious beliefs. The transition pivots on the sarcastic *quid pulchrius?* (179), i.e. 'quid peius?': a worse form of slavery than political ambition is superstition.

179-84. That the Jews and Judaism aroused much interest among the ancients is shown by the innumerable references to them, collected by T. Reinach, *Textes d'auteurs grecs et romains relatifs au Judaïsme.* The Jews in Rome are probably not P.'s only target, for their religious customs had been widely adopted by gentiles, cf. Sen. ap. Augustin. *Civ. Dei,* 6.11, Josephus, *Apion.* ii.39.282.

180. *Herodis* ... *dies* is a periphrasis for 'Sabbath'. *Herodis* is used as metonymy for *Iudaeorum* after Hor. *Ep.* ii.2.184 *Herodis palmetis pinguibus. dies* is plural either because the Sabbath affects two days or because, recurring weekly, the Sabbath is seen as a continuing series of festal days.

Some edd. take P. to mean 'Herod's birthday', but the view is implausible. *dies* is not singular, and Herod's birthday was never included in the Jewish festal calendar. Admittedly, P. is unlikely to be closely acquainted with Judaism, but throughout this passage he is clearly talking of the Sabbath.

uncta ... *fenestra*, lit. 'in the greasy window', is an incomprehensible phrase. The adjective is probably transferred from *lucernae* (181): see 14n.

181. *dispositae* ... *lucernae*: The lighting of lamps just before the start of the Sabbath is a very old custom, Jews being forbidden to kindle fires on the Sabbath itself, cf. e.g. Exodus 35.3. Seneca expresses his opposition to the Jewish lamps at *Ep.* 95.47 *quomodo sint di colendi solet praecipi: accendere aliquem lucernas sabbatis prohibeamus, quoniam nec limine di egent et ne homines quidem delectantur fuligine.*

pinguem nebulam vomuere: The derisive tone is achieved by the exaggeration *nebulam* and the colourful verb *vomuere. pinguem* suggests both 'thick' and 'greasy'.

182. *portantes violas* is another incongruous phrase, designed to make the ritual appear laughable.

There seems to be no evidence to corroborate the use of *violae* in ancient Jewish rites. P. has perhaps transferred the idea from Roman ritual (e.g. *dies violae*). *viola* is not the exact equivalent of 'violet', cf. Plin. *N.H.* xxi.27.

rubrum ... *catinum*: The epithet refers to Arretine earthenware, *terra sigillata.* Such tableware is the mark of the poorer classes, cf. Mart. i.53.6, xiii.7, xiv.98. *catinum* may also imply poor fare, cf. 3.111, Hor. *Sat.* i.6.115, Juv. 11.108. The poverty of the Jews is elsewhere derided, cf. Mart. xii.57.13, Juv. 3.13-16, 6.542-7.

amplexa catinum indicates either the large size of the piece of fish or the smallness of the plate, cf. Hor. *Sat.* ii.4.77 *angustoque vagos piscis urgere catino.*

amplexa has the force of *amplectens.* For the perfect participle of deponent verbs used without reference to past time, see K-S, i.759f.

183. *cauda natat thynni*: Modern Jews eat fish on Friday evenings to honour the Sabbath. The custom, while clearly very old, is not

demanded by the Talmud, only recommended, cf. E.R. Goodenough, *Jewish Symbols in the Graeco-Roman Period*, v.42. P. avoids the error of understanding the Sabbath as a fast day; contrast Schol. on 5.184, Petr. frag. 37, Suet. *Aug.* 76.2, Strabo, xvi.2.40.

The cuts near the tunny's tail are inferior food (Plin. *N.H.* ix.48). The Jews' impoverished state is further emphasised.

natat is ambiguous, denoting the surroundings of sauce (Juv. 14.8) and at the same time suggesting that the fish is alive and in its natural element, cf. Hor. *Sat.* ii.8.42-3 *adfertur squillas inter murena natantis/in patina porrecta.*

tumet alba fidelia vino: P.'s association of wine with the Sabbath may conceivably be a reference to 'Kidush', the prayer said over the wine on the eve of the Sabbath. But for the general symbolic importance of wine to the Jews, see Goodenough, v.99ff.

tumet refers amusingly to the swollen shape of the wine-jar.

alba as an epithet of *fidelia* is very difficult. Something like *rubra* (182n.) would have been more expected. The adjective may possibly be transferred from *vino.*

184. *labra moves tacitus* echoes Hor. *Ep.* i.16.60 *labra movet metuens audiri.* P. may have taken over something of Horace's thought as well: for the undesirable connotations of silent prayer, see 2.6-14n.

recutita ... sabbata, lit. 'circumcised sabbath', is a *iunctura acris* created by enallage. The epithet is transferred from the Jews' best-known and most-mocked physical feature, cf. e.g. Mart. vii.30.5, 35.3-4, xi.94, Tac. *Hist.* v.5.2, Juv. 14.99, 104.

palles, as often (80n.), denotes fear. For its transitive use in this sense, cf. Hor. *Carm.* iii.27.28. But its precise force here is ambiguous. It may simply indicate the unreasoning terror of the superstitious man on festal days (as opposed to the faith of the religious man), cf. Sen. *Ep.* 123.16, Plut. *Mor.* 169E. Alternatively, *palles* may imply a 'sympathiser' or partial proselyte, cf. Juv. 14.96 *metuentem sabbata patrem* and the term φοβούμενοι τὸν θεόν which was commonly applied to 'sympathisers' (H.J. Leon, *The Jews of Ancient Rome*, 251ff.).

185. *nigri lemures*, cf. Hor. *Ep.* ii.2.209 *nocturnos lemures portentaque Thessala rides?*, Porph. *ad l. lemures: umbras vagantes hominum ante diem mortuorum et ideo metuendas*, Non. 135(M.). These *lemures* or malevolent spirits were supposed to be placated by the ceremony of

the *Lemuria*, cf. Ov. *Fast.* v.421-44, H.J. Rose, *Univ. Calif. Publ. Class. Phil.*, 12 (1941), 89-93.

The adjective *nigri* is included because of the frequent associations of death with that colour.

ovoque pericula rupto is a very obscure reference, for which only the scholiast supplies a kind of enlightenment: *sacerdotes, qui explorandis periculis sacra faciebant, observare solebant ovum igni impositum, utrum in capite, id est in summitate, an in latere insudaret. si autem ruptum effluxerat, periculum ei portendebat pro quo factum fuerat, vel rei familiari eius.* This is rather different from the superstition, described at Plin. *N.H.* xxviii.19, in accordance with which the Romans broke the shells of eggs they had eaten in order to prevent these from being used in magical rites against them.

186. *grandes galli* are the castrated priests of Cybele. For *grandes*, cf. Juv. 6.511-13 *ecce furentis/Bellonae matrisque deum chorus intrat et ingens/semivir.* Castration may have resulted in abnormal physical development.

sistro is the distinguishing mark of the religion of Isis (Mayor on Juv. 13.93).

lusca may suggest that the priestess has felt the wrath of Isis, who punished by blindness (Mayor on Juv. 13.93, R.E. Witt, *Isis in the Graeco-Roman World*, 258). Alternatively, Jahn cites instances of ancient art that represent Egyptian priests as one-eyed. But there is no justification for attributing to P. this degree of awareness in the sphere of oriental religion.

187. *incussere deos* is a *iunctura acris. deos* is metonymy for 'divine influences', but the collocation is bizarre. It is opposite in form to Virg. *Aen.* vi.79 *excussisse deum.*

incussere is 'gnomic' perfect. Its grammatical subjects are *lemures, pericula* (185), *galli* and *sacerdos* (186): the various religions and superstitions current in Rome are indiscriminately thrown together for ironic effect.

inflantis corpora may refer to dropsy, cf. 3.63. The belief that neglect of or contempt for religion brought bodily afflictions may be oriental in origin, cf. Mart. iv.43.7 *iuro per Syrios tibi tumores*, Plut. *Mor.* 170D.

188. P. alludes to another obscure superstition. Garlic is said to repel scorpions and other unfriendly creatures (Plin. *N.H.* xx.50), but nothing in antiquity outside P. suggests that garlic was a prophylactic. In fact, the superstitious man regards it with disfavour at Theophr. *Char.* 16.4.

ter has well-known ritual and magical connotations, cf. e.g. Theocr. 2.43 (with Gow's n.), Virg. *Ecl.* 8.73-5 *terna tibi haec primum triplici diversa colore/licia circumdo, terque haec altaria circum/effigiem duco: numero deus impare gaudet*, Tib. i.2.54, 5.14, Ov. *Met.* vii.189-90, 261.

mane is often the time for taking medicines (*TLL*, viii.277.70ff.).

caput ali, 'a clove of garlic', is a fairly common phrase (*TLL*, iii.414.43ff.) modelled on σκορόδου κεφαλή.

189-91. P. ends with a scornful glance at public opinion represented by centurions.

189-90. *dixeris .../... ridet*, cf. Hor. *Sat.* ii.6.39 *dixeris ..., addit et instat.* The protasis of the conditional sentence is set in parataxis with the apodosis, cf. 78, Hofmann, *Lat. Umg.*, 109f., L-H-S, 656f.

189. *varicosos* occurs first at Lucil. 801(M.) and elsewhere in satire at Juv. 6.397. P. presumably intends the adjective as a piece of personal abuse.

centuriones are instances of ignorance and boorishness at 3.77-85, and are spoken of elsewhere with contempt: see A. Sonny, *ALL*, 8 (1893), 486.

190. *crassum ridet* looks like a translation of Antiph. 144.8(K.) ἁδρὸν γελάσαι, and probably denotes harsh laughter; for *crassum* of sound, cf. e.g. Mart. xii.18.12. For the derisive laughter of the non-philosopher, cf. 1.132, 3.86-7.

Pulfenius: See Schulze, *Lat. Eigenn.*, 216f.

ingens, cf. Hor. *Sat.* i.6.72-3 *magni/quo pueri magnis e centurionibus orti*, Juv. 14.195, 16.14. The epithet may also suggest brawn without brains, cf. 3.86, Sen. *Ep.* 15.2 *maiore corporis sarcina animus eliditur et minus agilis est.*

191. The line is a vivid variation on the proverbial (*non*) *assis facio* (Otto, *Sprichw.*, 39 s.v. *as* (1)): a hundred Greeks, i.e. philosophers, are valued by Pulfenius at less than a hundred asses.

curto centusse, lit. 'an incomplete one hundred asses', *tamquam diceret nonaginta novem* (Schol.).

centusse is a solecism. According to Varro, *L.L.* ix.81, the values from *tresis* to *centussis* are indeclinable in the singular, cf. Varro, *Men.* 404 *nunc illum qui norunt volunt emere milibus centum, te qui novit nemo centussis.* P., however, treats *centussis* as an ordinary noun, and *centusse* is meant to be ablative of price, cf. Plin. *N.H.* vii.126 *unam tabulam centum talentis rex Attalus licitus est.*

SATIRE SIX

1-6 *Are you in Sabine country, Bassus, composing lyric poetry?* 6-11 *I am at Luna.* 12-17 *I let nothing worry me or prevent me from enjoying life.* 18-24 *Others may have different views from me, but I will enjoy myself in moderation.* 25-6 *Live up to your means.* 27-33 *If a friend is in need, give him some of your estate.* 33-41 *Your heir will not be pleased at this, but he is powerless to take vengeance on you.* 41-52 *I will contribute liberally to Caligula's sham triumph, and you, my heir, have no choice but to agree to this expenditure.* 52-60 *If all my heirs are dead, a beggar will do just as well.* 61-8 *Be content with the legacy you receive.* 68-74 *I will not live frugally to please a prodigal descendant.* 75-80 *Become a merchant, multiplying your wealth.*

1-6. The poem opens with an address to Caesius Bassus, the lyric poet favourably mentioned at Quint. x.1.96, and, according to the *Vita*, P.'s literary executor. See Skutsch, *R-E*, iii.1312.60ff.

1-2. The opening resembles Hor. *Ep.* i.4.2 (to Tibullus) *quid nunc te dicam facere in regione Pedana?*.

1. *Sabino*: Bassus presumably had a Sabine villa which he used as a winter retreat.

2-6. P. asks if Bassus is writing poetry and recalls his achievements in this field. Bassus' composition of lyric poetry is described largely in terms of music. Similar representations occur in Hellenistic poetry, but P. is probably influenced by Horace, who often speaks of himself and other poets as minstrels, cf. *Carm.* i.32.3-4 *age dic Latinum, /barbite, carmen*, iv.3.23 *Romanae fidicen lyrae*, 9.4. *verba loquor socianda chordis*, *Ep.* i.19.32-3 *Latinus/... fidicen*, and nn. following.

2. *lyra et ... chordae*, hendiadys, cf. 1.92, 2.33, 52-3.

tetrico ... pectine, 'austere quill', a *iunctura acris* created by enallage: *tetrico* refers in sense to Bassus. The adjective, which denotes Bassus' lack of frivolity, is sometimes found in a Sabine context, cf. Liv. i.18.4, Ov. *Am.* iii.8.61, Mart. i.62.2, and, like Bassus' villa (1), may here suggest ancestral ties with Sabine territory.

For *pecten* in lyre-playing, edd. cite Virg. *Aen.* vi.646-7 *obloquitur numeris septem discrimina vocum, /iamque eadem digitis, iam pectine pulsat eburno.* The quill was held in the lyrist's right hand (Ov. *A.A.* iii.319). For P.'s metaphorical use of *pectine*, cf. Hor. *Carm.* ii.1.40.

vivunt is an extension of the metaphor of the waking lyre, cf. Pind. *Nem.* x.21, Hor. *Carm.* ii.10.18-19 *cithara tacentem/suscitat Musam.* By playing the lyre, Bassus makes it 'come to life'.

pectine chordae recurs as a line-ending at Juv. 6.382.

3-6. The lines probably form an independent statement. They could conceivably be a descriptive appellation (a comma being set after line 2), but in this role they take on a decidedly elongated aspect.

3-4. Edd. juggle variously with the word-order, but the seemingly correct course is to assume that a syllepsis of *intendisse* (4) is involved and to explain, 'opifex fuisti intendisse numeris primordia veterum vocum atque intendisse strepitum fidis Latinae.' *intendisse* is used, after ἐντείνω, in two different musical senses. *intendisse* together with *numeris* (3) means 'set to rhythms'. P.'s expression is partly influenced by Virg. *Aen.* ix.776 *numeros ... intendere nervis*, though Virgil means the accompaniment of songs by the lyre. P.'s idea is closer to Plato, *Phaedo*, 60D ἐντείνας τοὺς τοῦ Αἰσώπου λόγους. In line 4, *intendisse* means 'magnify' or 'intensify', cf. Aristoph. *Nub.* 968 ἐντειναμένους τὴν ἁρμονίαν, Virg. *Aen.* vii.514 *intendit vocem.*

3. The *iunctura* is reminiscent of Virg. *Aen.* vi.646 (on 2n.).

3-4. *opifex .../... intendisse: opifex* is regularly a noun, and its use as an adjective, found perhaps only here, seems based on the analogy of *artifex.* Its construction with an infinitive is also modelled on *artifex,* cf. *Prol.* 11, 1.70-1. For the perfect infinitive, see 1.132n.

3. *veterum primordia vocum* involves considerable difficulties. Its simplest sense is 'the ancient beginnings of our language', *veterum* being transferred from *primordia.* The phrase could then be construed as a periphrasis for 'archaisms', though archaisms do not normally constitute a language's origins. Jahn takes *primordia* to refer to etymology, but the assumption that Bassus was a versifying etymologist is implausible.

The interpretation of the phrase is affected by the problematical *mox* (5). Edd. tend to treat this word as 'and', but such a meaning would make P.'s instance unique. *mox* usually means 'soon, later, next', which suggests that lines 3-4 and 5-6 form a sequence. As a result, *primordia* could mean 'preludes', an extended meaning based on the analogy of the partial synonym *principium*, which is regularly used in this sense (Quint. iv.1.1). The musical term would suit the representation of Bassus as a *citharoedus*, and would account for *mox*: 3-4 describe the prelude, 5-6 the main performance. The phrase

then means 'preludes consisting of archaic language', and, on a literal level, would presumably refer to a work by Bassus anterior to his love poetry.

However, neither view of the phrase is obviously correct, and it is impossible to reach a firm conclusion about it.

P.'s words recall the line-ending at Lucr. iv.531 *primordia vocum*, a reference to the physical particles which make up voices.

4. 'Magnify the virile sound of the Latin lyre' suggests a robust quality in Bassus' verse.

marem, cf. Aristoph. *Thesm.* 124-5 κίθαριν .../ἄρσενι βοᾷ δόκιμον.

strepitum is after Horace, who applies it to a literal lyre at *Ep.* i.2.31 and to a poetic lyre at *Carm.* iv.3.18.

fidis ... Latinae, the Roman lyric poet's instrument, is also Horatian, cf. *Ep.* i.3.12, ii.2.143. The singular *fides* is probably poetical: see *TLL*, vi.1.692.59ff.

5-6. The construction seems to be, 'egregius fuisti agitare iuvenes iocos et lusisse honesto pollice.'

5. *mox*, 3n.

iuvenes agitare iocos, 'relate youthful frolics', echoes Ov. *Met.* iii.319-20 *agitasse .../...iocos*, where the sense is 'utter jests'. P.'s *iocos* is an amatory term, cf. *TLL*, vii.2.289.37ff. For the adjective *iuvenes*, cf. e.g. Ov. *Met.* vii.295, Sil. v.18.

5-6. *agitare ... et .../egregius lusisse*: The construction of *egregius* with an infinitive is not recorded elsewhere.

5. *pollice honesto*, 'with honourable thumb', a *iunctura acris* created by enallage. *honesto* relates to Bassus' avoidance of licentiousness. For *pollex* referring to lyre-playing, cf. e.g. Tib. ii.5.3, Ov. *Met.* v.339, *Fast.* ii.108, *Am.* ii.4.27. P.'s metaphorical use is paralleled at Hor. *Carm.* iv.6.36.

6. *lusisse* primarily signifies lyre-playing but may also suggest poetic composition (5.16n.), cf. Hor. *Carm.* 1.32.1-2 *si quid vacui sub umbra/lusimus tecum.*

For the perfect infinitive, see 1.132n.

senex, emphatic by position, serves a double purpose: it is concessive when referred to Bassus' skill in amorous themes; and it explains his decorous treatment of them.

6-8. While Bassus endures a Sabine winter, P. enjoys the mildness of Luna. The transition is achieved by way of a contrast with line 1, the thought of which remains suspended until this point.

6. *Ligus ora*: For the adjective, cf. Cat. 17.19 *Liguri ... securi*, Sall. *Hist.* ii.11, Tac. *Hist.* ii.13.

7. *intepet* occurs elsewhere at Prop. iv.1.124 *lacus aestivis intepet Umber aquis* and Stat. *Th.* ii.376-7 *qua Lernaea palus, ambustaque sontibus alte/intepet hydra vadis*, but Housman, 858-60, doubts *intepet* in P. and Propertius. He alludes to the general rule that the combination of 2nd conjugation intransitive verbs with *cum, ex* and *in* results in the present suffix *-esco*, unless the preposition retains its separate force in the compound. Statius' *intepet* means *tepet in*, but *intepet* in P. and Propertius has no such force. Nevertheless, Housman adduces such exceptions to the rule as *colluceo* and *inferveo* in various authors, and these instances are clearly analagous to P.'s *intepet.* Housman's hesitation in accepting them as such springs from a misguided rejection of *hibernat* (next n.).

7-8. P. means, 'my part of the sea spends winter in a sheltered bay.' *hibernat* (7) is to be taken closely with the following *qua*-clause, and the inveterate comma after *mare* (7) should be omitted, as in the text of Nisbet, 'Persius', 66. The basic meaning is that the sea at Luna is sheltered during winter. That it is sheltered in all seasons goes without saying. P. fastens on one of the attractions of Luna in winter, namely its situation on a part of the coast which is not exposed to seasonal storms.

This interpretation is contemplated by Housman, 860-1, who nevertheless chooses to conjecture *mite tepet vernatque* for *intepet hibernatque* in the mistaken belief that *hibernat* must involve the unnatural idea that the sea has moved into winter quarters.

Edd. tend to follow the scholiast's explanation of *hibernat* as *saevit vel a navigiis vacat*, and allude to the ancient theory that a windblown sea grows warm (Pease on Cic. *N.D.* ii.26). But *hiberno* can sustain neither of the meanings claimed for it by the scholiast, while the sea's temperature can have been of no concern to P.

7. *hibernat ... mare* is similar in form but not in substance to Hor. *Sat.* ii.2.17 *hiemat mare.*

meum, 'cuius accola sum' (Jahn), cf. Ov. *Tr.* iv.4.85 *mea terra*, Mart. vii.88.7 *meus ... Tagus.*

7-8. *qua latus ingens/dant scopuli*, 'where cliffs present their vast sides', i.e. in Luna, P. sees huge encircling cliffs, cf. the description of Luna at Strabo, v.2.5 περικλείεται δ' ὁ λιμὴν ὄρεσιν ὑψηλοῖς.

8. *multa ... valle*, 'along many a valley'. For the singular *multa*, see 3.73n. The ablative together with a verb of motion (*se ... receptat*)

indicates the path taken: see K-S, i.350f., L-H-S, 131. Valleys refer to the openings or recesses in the surrounding mountains into which the sea of the sheltered harbour washes. P. looks to mean much the same as Strabo, *l.c.* ὁ δὲ λιμὴν μέγιστός τε καὶ κάλλιστος, ἐν αὐτῷ περιέχων πλείους λιμένας.

Conington translates the phrase as 'into a deep bay', but this seems an untenable view.

litus se ... receptat partly resembles Virg. *Georg.* i.336 *frigida Saturni sese quo stella receptat. litus* is to some extent personified by the verb. The frequentative *receptat* answers to *multa.*

9-11. P. recalls Ennius' favourable reference to Luna. The scholiast writes, *'cor iubet hoc Enni': hunc versum ad suum carmen de Ennii carminibus transtulit. merito ait 'cor iubet hoc Enni'.* He continues with a new note: *'postquam destertuit esse Maeonides Quintus pavone ex Pythagoreo': sic Ennius ait in Annalium suorum principio, ubi se dicit vidisse in somnis Homerum dicentem fuisse quondam pavonem et ex eo translatam in se animam esse secundum Pythagorae philosophi definitionem.* The scholiast clearly means two different things in saying that line 9 is transferred *de Ennii carminibus* and that lines 10-11 relate to what is found *in Annalium ... principio.* Housman, 1232-3, plausibly assumes that 9 comes from Ennius' *Satires*, and paraphrases 10-11 as, 'when he had left behind his epic mood and illusions, and no longer imagined that he was Homer come to life again'. *destertuit* (10) of course alludes to Ennius' dream in the proem of the epic, but is applied with broader reference to the whole of the *Annales.*

In Jahn's edition, the second lemma of the above scholion stands in the abbreviated form *postquam destertuit esse*; moreover, it is not treated as a lemma at all but is combined with the end of the first note, so that the two separate observations are read as one. Following this incorrect arrangement, J. Vahlen, *Ennius*², cxlix, takes the scholiast to mean that 9 comes from Ennius' *Annales.* He believes Ennius' dream took place at Luna, and explains the *postquam*-clause (10-11) as, 'after Ennius awoke from the dream and ceased to believe he was Homer'. He inserts line 9 as *Ann.* 16, i.e. at the end of the dream, arguing that to put it any later in the *Annales* entails an artificial interpretation of the *postquam*-clause. But Housman rightly argues that this view of the *postquam*-clause must be wrong since Ennius thought himself to be Homer throughout the *Annales*: 'waking from the dream did not involve disbelief in its message; and Ennius would never have related it unless he had meant his

readers to accept it as a true revelation and to regard his epic as though it were a new epic of Homer's'.

W. Suerbaum, *Mnem.* ser. 4, 18 (1965), 337-52, attempts to return line 9 to the *Annales* by adducing the scholiast's comment on line 1: *cuius* [i.e. *portus Lunae*] *etiam Ennius in principio Annalium suorum meminit hoc versu, quem etiam Persius carminibus suis iunxit et refert ab Ennio ablatum.* But Skutsch, *Studia Enniana*, 29 n.12, justly observes that the language here indicates a late interpolation derived from the scholion on 9-10.

10. *cor ... Enni* is a sardonic epic periphrasis, in part a parody of Ennian style, cf. *Ann.* 382 (V.²) *credidit ... meum cor*, but also suggesting 'Ennius cordatus', i.e. it was when Ennius finally came to his senses that he recognised the qualities of Luna.

10-11. For Ennius' dream that Homer's soul had entered him, cf. e.g. *Ann.* 6 (V.²) *visus Homerus adesse poeta*, 15 *memini me fiere pavom*, Porph. on Hor. *Ep.* ii.1.51, Schol. on P. *Prol.* 2 and 6.10.

10. *destertuit*, an obviously humorous compound, occurs only here. Its form and construction with an infinitive are probably modelled on *desisto.*

11. The sequence of transmigration is Homer-peacock-Ennius, cf. Tert. *de anim.* 34.1 *quo perinde in pavo retunderetur Homerus sicut in Pythagora Euphorbus*, ps.-Acro on Hor. *Ep.* ii.1.50. P.'s scholiast takes *Quintus* not as Ennius' praenomen but as an ordinal number, and explains the sequence as Pythagoras-peacock-Euphorbus-Homer-Ennius. Much the same is said by other ancient commentators. But this view is merely a late confusion of the Homer-Ennius and Euphorbus-Pythagoras versions. See Skutsch, *Studia Enniana*, 155 n.26.

Maeonides Quintus: The ironic conflation suggests that Homer and Ennius were one.

pavone ... Pythagoreo, 'Pythagorean peacock', is clearly a jocular collocation, though the adjective is difficult. It seems to be loosely used, indicating a connexion with reincarnation, cf. Hor. *Ep.* ii.1.52 *somnia Pythagorea*, i.e. Ennius' dream. There is no evidence that the stage of incarnation as a peacock was paralleled in Pythagoras' ancestry. The peacock may have appeared in Ennius partly because it symbolised immortality and partly because it was the bird of Samos, Pythagoras' birthplace. See Skutsch, *Studia Enniana*, 153 and nn. 22-4.

12-17. P. continues by mentioning the relaxing effect of a stay at Luna (12-13). He appears to say much the same in 13-14, but the thought is advanced to a more definitely moral level, namely lack of *invidia* at the greater wealth of another. This last idea is taken up and elaborated in 14-17: other people's wealth will not cause P. to be envious or to stint himself.

It seems advisable to follow the lead of Koenig and Villeneuve, and set a semi-colon after *pinguior* (14): Luna is then the setting only for 12-14; in 14-17, the moral aspect of 13-14 is taken up and expanded into a general statement without reference to Luna. A similar movement from particular to general occurs at 2.5-7.

Most edd. print a comma after *pinguior*, but 12-17 as an unbroken sentence is an unlikely arrangement. The suggestion that residence in Luna (12) moves P. to avoid frugality (16-17) is artificial and unconvincing, and 14-17 are surely meant as a statement of P.'s general philosophy, not of an outlook that recurs spasmodically according to his location.

12. *securus volgi et quid*: The construction of *securus* with a genitive occurs first in Augustan poetry and frequently afterwards (K-S, i.436). *securus* with a dependent question (also at 3.62) is a favoured Horatian construction, cf. *Sat.* ii.4.50, *Carm.* i.26.6, *Ep.* ii.1.176.

12-13. *quid praeparet auster/infelix pecori*: The general thought recalls Virg. *Georg.* i.444 *arboribusque satisque Notus pecorique sinister*, and the personification of the wind *Georg.* i.462 *quid cogitet umidus auster.*

For *felix* in the sense of 'unfortunate for', cf. Prop. iii.5.7 *infelix fingenti terra Prometheo, OLD*, s.v.2.

pecori is to be taken ἀπὸ κοινοῦ with both *infelix* and *praeparet.*

13-14. The neighbour's *angulus* is perhaps suggested by Hor. *Sat.* ii.6.8-9 *o si angulus ille/proximus accedat*, while the overall idea of a neighbour's greater wealth seems to have been proverbial, cf. Otto, *Sprichw.*, 13 s.v. *alienus* (1).

securus .../... quia, 'not caring that'. For *quia* instead of *quod* in a noun clause, cf. Hor *Sat.* i.9.51, K-S, ii.271, 276, L-H-S, 586.

14-15. *etsi .../ditescant: etsi* with a subjunctive indicates a hypothetical situation (K-S, ii.440). *ditesco* is recorded earlier only in Lucretius and at Hor. *Sat.* ii.5.10.

14. *adeo* seems to mean 'fully' (*OLD*, s.v. 8c).

15. *orti peioribus* echoes Hor. *Ep.* i.6.22 *peioribus ortus*, where the context also resembles P.'s. P., however, accords serious treatment to an idea handled sarcastically by Horace.

usque recusem recalls Hor. *Sat.* ii.7.24 *usque recuses.*

16. *curvus ... minui senio*, i.e. 'to pine away'. The expression outwardly refers to old age: *curvus* is often applied to an old person; for *minui*, cf. Hor. *Carm.* ii.16.30 *longa Tithonum minuit senectus*; and the basic meaning of *senium* is that of *senectus*. The verb *senesco* means 'grow old', but is often used figuratively to mean 'pine away', cf. e.g. Hor. *Ep.* i.7.85 *amore senescit habendi.* P.'s words are a straightforward paraphrase of *senescere* used literally. What makes them so striking is that they serve as a variation on *senescere* used figuratively, cf. 3.37n.

Conington translates 'lose my height and bulk with premature old age', but the Latin cannot reasonably admit the idea of 'premature'.

For the notion of 'pining away' at another's wealth, cf. Hor. *Sat.* i.1.110-11, *Ep.* i.2.57.

16-17. P.'s refusal to be envious or anxious at others' wealth is linked with a related but new thought, refusal to deprive himself of enjoyment on that account. This last idea establishes the drift of the main body of the poem.

16. *uncto* substantive is after Hor. *Ep.* i.17.12, *A.P.* 422.

17. The language and thought are partly derived from Hor. *Ep.* ii.2.134 *et signo laeso non insanire lagoenae.* P. seems to mean that a check is made on the seal of a jar of poor wine.

naso tetigisse suggests both smelling and close scrutiny.

lagoena is metonymy for the wine contained (Quint. viii.6.24).

18-24. The transition is achieved by means of an apology: P. admits that someone may not agree with the attitude expressed in 15-17. After all, he continues, even twins can be of opposite character: one may be a miser, the other a prodigal. But P. will still keep to the path of modest enjoyment.

18-22. For the motif of opposed twins, cf. Hor. *Ep.* ii.2.183-6 (of *fratres*), Pease on Cic. *Div.* ii.90.

18. *horoscope*: As often elsewhere, the apostrophe arises from purely metrical considerations: see E. Bednara, *ALL*, 14 (1906), 568-9.

18-19. *varo/... genio*, 'with divergent natures'. *genius* here is the spirit of human nature, cf. Hor. *Ep.* ii.2.183-9.

19-21. The language and thought are partly modelled on Hor. *Sat.* ii.2.59-62 *licebit/ille nepotia natalis aliosve dierum/festos albatus celebret, cornu ipse bilibri/caulibus instillat, veteris non parcus aceti.*

19. *est qui* with *hic* (21) is a rare combination, but cf. Juv. 6.73.

muria vafer in calice empta: *muria* is salt-water, cf. Schol., Isid. xx.3.20. The miser apparently uses it as a cheap substitute for oil. He buys *muria* by the cupful to ensure that his guests (and he himself) cannot possibly be extravagant with it. Hence *vafer*, which is emphatically positioned.

21. *ipse*, 'with his own hand', cf. Hor. *Sat.* ii.2.61 (on 19-21n.).

sacrum inrorans ... piper: The adjective reflects the miser's point of view and is suggested by Hor. *Sat.* i.1.71-2 *tamquam parcere sacris/cogeris*, ii.3.110 *metuensque velut contingere sacrum*, the context in both cases also being one of miserliness. Beikircher notes P.'s suppression of Horace's *tamquam* and *velut.*

The collocation *inrorans ... piper* is very bold, since the verb is elsewhere used of things liquid.

dente: The metaphor of consuming one's possessions, used to represent prodigality, is common in Greek (Taillardat, 246) and quite frequent in Latin: verbs so used are *comedo* (Hor. *Ep.* i.15.40, *TLL*, iii.1767.25ff.) and *devoro* (Hor. *Sat.* i.2.7, *TLL*, v.876.21ff.). The curiously isolated *dens* is P.'s extension of such usages.

22. *magnanimus* is a poeticism (*TLL*, viii.102.78ff.). P. uses it in two senses. On the one hand, it serves as a translation of μεγάθυμος, signifying a heroic nature. The idea then resembles Hor. *Ep.* i.15.26-7 *rebus maternis atque paternis/fortiter absumptis.* On the other hand, P. plays on its Latin basis, *magnus animus*, 'generous spirit'. This further idea stems from Hor. *Sat.* i.2.10 (of a prodigal) *animi quod parvi nolit haberi.*

peragit, 'exhausts', a novel meaning based on the analogy of the partial synonym *conficit.*

puer is concessive and to some extent ironic if *magnanimus* is taken as μεγάθυμος. It is explanatory if *magnanimus* means *magni animi*: youth is proverbially spendthrift.

22-4. The language and thought are in part reminiscent of Hor. *Ep.* ii.2.190-4 *utar et ex modico quantum res poscet acervo/tollam, nec metuam quid de me iudicet heres,/quod non plura datis invenerit: et tamen idem/scire volam, quantum simplex hilarisque nepoti/discrepet et quantum*

discordet parcus avaro. P. excludes Horace's passing mention of *heres*, the latter being introduced at 33. Further, while taking over Horace's qualification (192-4) in 23-4, P. discards the idea of miserliness since his attitude to it has already been established in 15-17; he insists rather on the avoidance of prodigality (23) and of extreme self-indulgence (24).

22. *utar ... utar*, 1.11n.

23. *rhombos* are expensive luxuries, cf. e.g. Hor. *Sat.* i.2.116, *Epod.* 2.50.

libertis: For freedmen feasting at their patron's table, cf. Plin. *Ep.* ii.6.2-4, Juv. 5.28.

ponere lautus: The unparalleled construction is evidently suggested by Hor. *Carm.* iv.12.19 *donare ... largus.*

24. *tenuis ... turdarum ... salivas* faintly echoes Hor. *Sat.* ii.4.36 *exacta tenui ratione saporum.* P. uses *tenuis*, 'subtle', in the same sense as Horace's *tenui*, which is applied to *ratione* by enallage.

The MSS are divided between *turdarum* and *turdorum. turdus* is regularly masculine, and Varro, *L.L.* ix.55 denies the existence of the form *turda.* But *turdarum* is confirmed in *GLK*, iv.494, v.161, and is moreover the choicer reading. It is a typically daring form and, as the scholiast says, suggests that gourmets can distinguish the flavour of female birds from male, cf. the unusual genders of birds in the gastronomic context of Hor. *Sat.* ii.8.87-8 *membra gruis sparsi sale .../... iecur anseris albae.*

salivas meaning 'sapores' occurs first at Prop. iv.8.38: see H. Tränkle, *Die Sprachkunst des Properz*, 125.

sollers ... nosse, 5.37n.

25-6. P. turns his philosophy of responsible enjoyment into a general exhortation: men should make full use of a store that is regularly replenished. The thought is couched in agricultural terminology, cf. Hor. *Sat.* i.1.53 *cur tua plus laudes cumeris granaria nostris?*. The lines are transitional, and Conington is probably right to begin a new paragraph at 25.

25. *messe tenus propria vive*, i.e. *ad modum redituum tuorum vive* (Schol.). *tenus*, 'according to', is used without spatial or temporal reference (K-S, i.517). For *propria* meaning *tua*, cf. e.g. Hor. *Sat.* ii.7.89, *Ep.* i.17.5. Beikircher rightly notes that edd. tend to place undue emphasis on the word: P. makes no allusion here to the avoidance of debt.

25-6. *granaria ... /emole,* lit. 'grind your granaries', a *iunctura acris. granaria* is metonymy for 'stores of grain', but its combination with *emole* is bizarre.

25. *(fas est)* seems best translated as a negative of *nefas est,* i.e. 'no sacrilege is involved'. The parenthesis is thus ironic and serves as a reminder that possessions can be overvalued, cf. 21. It is excessively feeble if taken as 'it is lawful' or 'you may' (Conington).

26. *occa et seges altera* faintly echoes Hor. *Ep.* ii.2.161 *segetes occat.*

27-31. P. puts forward as a possible objection to the advice given in 25-6 the plight of a needy friend.

27. *at vocat officium* resembles the line-beginning at Juv. 3.239 *si vocat officium.* Clausen sets a comma after *officium,* but it seems more natural to follow those edd. who favour a colon: the *officium* is explained.

trabe, 'ship' (5.141n.).

rupta, 'wrecked', cf. Hor. *Epod.* 10.20.

Bruttia: Bruttium is the southernmost area of Italy, cf. *Ionio* (29).

28. *amicus inops* is from Hor. *Sat.* i.2.5 *inopi dare nolit amico.*

28-9. 'He has buried all his wealth and drowned his disregarded aspirations in the Ionian sea'. A syllepsis of *condidit* (29) is involved: the verb is used literally with *rem ... omnem* (28) but figuratively with *vota* (28). The latter usage is P.'s contribution to the motif of giving words to the winds or waves to carry away (Otto, *Sprichw.*, 365). The man's *vota* were his hopes or prayers for wealth, but these have been disregarded by the gods; hence *surda* (28).

29-31. An instantaneous change of scene: the *naufragus* has progressed from reef to shore. Given this shift, a semi-colon after *Ionio* (29) is superior to the comma favoured by some edd.

30. *ingentes de puppe dei*: The adjective is sarcastic and highlights the failure of the gods' protective images to ward off disaster not only from the ship but also from themselves, cf. Ov. *Am.* ii.16.28 *subventuros auferet unda deos,* Sil. xiv.543 *tutelaeque deum fluitant.*

obvia mergis, 'exposed to the sea-birds', parodies the line-ending at Virg. *Aen.* iii.499 *obvia Grais.*

31. *costa ratis lacerae* echoes Ov. *A.A.* i.412 *lacerae ... membra ratis.* The objection begun at 27 ends here. Clausen prints a semi-colon after *lacerae,* but the full stop adopted by most edd. is the more plausible punctuation.

31-3. The foregoing objection is answered: even if a person regularly spends all his annual income, he can still help a needy friend by giving of his estate.

31. *et* presumably means 'so', since 31-3 is a result of 27-31 and not co-ordinate with it.

caespite vivo is probably taken from Hor. *Carm.* iii.8.4, but cf. also *Carm.* i.19.3, *TLL*, iii.113.69ff. P. intends the phrase to stand metaphorically for 'landed property', but his novel adaptation of it results in difficult Latin. *caespite* is explicable as being analogous to *ager, solum*, etc. in the sense of 'landed wealth'. However, the adjective *vivo*, while straightforward in the literal phrase, now resists a satisfactory translation. As edd. note, *vivo* suggests the noun *vivum*, 'capital'. In which case, either *caespite* or *vivo* would have been sufficient. The figurative application of both turns an expression innocuous on the literal plane into a piece of striking tautology (3.29n.).

32. *frange*, cf. Juv. 7.219 *qui dispensat frangit sibi.*

32-3. *ne pictus oberret/caerulea in tabula*: The Latin is compressed and incongruous. *pictus oberret* is unobjectionable on syntactical grounds, as both words refer to the *amicus inops.* But the expression involves a clash of two separate ideas: while the *amicus* himself *oberrat*, it is merely his representation that is *pictus ... in tabula.* P.'s arrangement of these two ideas on the same semantic level results in a grotesque paradox.

Another interpretation is possible if the subject of *oberrat* is taken to be not simply *amicus* understood but *pictus* sc. *amicus.* The sense is then, 'lest his picture on a tablet roam about'. The picture 'roams about' because it is carried around by the shipwreck. This approach relieves the tension between *pictus* and *oberret* but, if anything, heightens the incongruity of the lines.

Mendicant shipwrecks again provoke suggestive language at 1.89-90 and Hor. *A.P.* 20-1. See also Mayor on Juv. 14.301-2.

A stock epithet of the sea, *caerulea* is presumably the dominant colour to be seen on a picture recording shipwreck.

33-7. An objection to the munificent conduct envisaged in 31-3: a wrathful heir will avenge himself on his dead benefactor.

33. *cenam funeris* is the banquet given in honour of the newly deceased, cf. e.g. Cic. *Mur.* 75, Liv. xxxix.46.2.

34. *curtaveris*: The verb is found first at Hor. *Sat.* ii.3.124 and next here.

34-6. For the scenting of bones, see Bömer on Ov. *Fast.* iii.561.

35. *inodora* occurs first here and then at Gell. vi.6.1, where it means 'without sense of smell'. P. apparently uses it as the opposite of *odora*, and it looks like his coinage, perhaps partly based on ἀνώδης though more probably suggested by the many Horatian coinages in the negative *in-*.

The variant *inhonora* yields adequate sense, but is likely to have originated as a rewriting of the abstruse *inodora.*

spirent ... surdum, i.e. 'yield no fragrance'. The locution is an example of synaesthesia or intersensal metaphor: an impression in terms of one of the senses is described in terms of one of the others, cf. e.g. Lucr. i.644 *lepido ... fucata sonore*, Hor. *Sat.* ii.8.38 *fervida ... subtile exsurdant vina palatum*, Virg. *Aen.* xii.591 *ater odor ..., ... murmure caeco, Culex*, 199 *timor obcaecaverat artus*, Juv. 10.203 *torpente palato.* For synaesthesia in Greek poetry, see W.B. Stanford, *Greek Metaphor*, 47ff.

cinnama again figures in the context of a funeral at Mart. xi.54.3.

36. *ceraso peccent casiae*: The scholiast plausibly notes that the mixing of *casia* with cherry bark was common among the profiteering unguent dealers, though the practice receives no mention elsewhere.

The collocation *peccent casiae*, lit, 'cinnamon sins', is distinctly incongruous. The verb looks designed to mean 'be adulterated', an extension modelled on the analogy of the partially synonymous *corruptae sint.*

For *casiae* at funerals, cf. Mart. x.97.2, xi.54.1.

nescire paratus, lit. 'prepared not to know', an apparent *iunctura acris.* P. intends the phrase to mean 'prepared to overlook', *nescire* being a variation on the partial synonym *ignorare.*

37. *'tune bona incolumis minuas?'* is spoken by the vengeful heir.

37-40. 'And Bestius harasses Greek philosophers: "When this *sapere* came to Rome, rustic folk adulterated their porridge with oil".' The lines form an analogy to 33-7, and show the heir's harassment of his dead benfactor to be an exercise in futility. Bestius summons against Greek philosophers an attack which is wholly ineffectual: he understands *sapere* (38) as 'taste', not 'philosophy'. The heir's harassment of his benefactor by means of a shoddy funeral is similarly futile, since the benefactor will be dead.

Hence 41, where *haec* refers to the heir's words at 37, the Bestius-lines being in effect parenthetical.

Edd. usually take the subject of *urguet* (37) to be the heir; *Bestius* (37) stands in apposition to the subject, i.e. 'a very Bestius'; the heir supposedly censures the corrupting influence of Greek taste, which encourages people to live better (and so die poorer). But although *Bestius* is clearly appositional at Hor. *Ep.* i.15.37, it need not automatically be so in P. In fact, P.'s language almost irresistibly suggests that *Bestius* is the subject of *urguet.* Further, it is hard to see the purpose of the heir's attack on Greek taste. The reason for his diminished inheritance is said to be not Greek *sapientia* but generous treatment of a needy friend (31-3). The lines would thus contribute nothing to the thought of the poem beyond bringing out, rather inconsequentially, the heir's anti-Hellenism. Finally, if the heir speaks 38-40, then *haec* (41) must refer to these words. The latter, however, are in no way meant as a threat to the benefactor, and line 41 therefore becomes very difficult to justify.

37. *et* introduces the analogy, cf. 1.88.

Bestius is taken from Hor. *Ep.* i.15.37, where it is the name of a prodigal.

38-9. *sapere .../... nostrum hoc*: *sapere* means not only 'philosophy' but also 'taste' for food, cf. Ter. *Ad.* 427, Cic. *Fin.* ii.24. For the substantival infinitive, see 1.9n.

nostrum suggests 'which is now ours', i.e. the foreign *sapientia*, whose arrival in the past Bestius censures, is further characterised as having since become firmly established.

38. *urbi*: A dative after a verb of motion is largely poetical: see K-S, i.320, L-H-S, 100.

39. *cum pipere et palmis* is ambiguous in scope. The words invest *sapere* meaning 'philosophy' with derogatory associations of oriental worthlessness, cf. Juv. 3.83 *advectus Romam quo pruna et cottana vento* (with Mayor's n.); and they align *sapere* meaning 'taste' with decadent and exotic oriental tastes.

maris expers, 'emasculate', comes from Hor. *Sat.* ii.8.14-15 *procedit fuscus Hydaspes/Caecuba vina ferens, Alcon Chium maris expers.* Housman, 861-2, notes that Horace's phrase describes *Alcon*, not *Chium*, since *Alcon* requires an epithet to balance *fuscus* used of *Hydaspes.*

Some edd. take Horace's phrase to mean 'without sea water', a description of *Chium.* Horace may have intended a pun, and both

meanings may be present in his phrase. But the sense 'without sea water' is inadmissible in P.: it means nothing when applied to *sapere* (38).

The descriptive phrase is daringly used of a substantival infinitive (1.9n.).

40. *fenisecae*, 'haycutters', represents simple country people. *f(a)eniseca* or *f(a)enisex* does not recur in verse and is absent from artistic prose.

crasso ... unguine recalls the form but not the substance of Hor. *A.P.* 375 *crassum ungentum*. The mixing of oil with *pultes* is presumably to be regarded as exaggeration on Bestius' part.

41. *cinere ulterior*, 'beyond cremation'. *ulterior* is boldly used with temporal force.

41-52. P. is prompted by the mention of the threatening heir to make clear his attitude towards his own heir. P. takes him aside from the crowd and announces his intention to contribute gladiators and food to help celebrate Caligula's ill-deserved triumph; the heir cannot but acquiesce in this arrangement, otherwise the crowd will vent its displeasure on him. The passage seems designed to make the general point that P. will oblige his heir to acquiesce even in unjustified expense.

The anachronistic reference to Caligula's triumph of A.D. 40 surprisingly elicits the repugnance of some critics. P. could hardly have mocked Nero, and anachronism is very much a feature of satire.

41. *at* marks the turn from one character to another.

42. *quisquis eris* indicates P.'s unconcern.

paulum a turba seductior, cf. Petr. 13.2 *seduxit me paululum a turba*. *seductior* is a rare form, perhaps not found elsewhere.

43-7. For Caligula's German fiasco, see Suet. *Cal.* 43-7, Dio, lix.21.

43. *laurus* is metonymy for 'litterae laureatae'. A victorious general would send the battle report tied with a laurel sprig. See *TLL*, vii.2.1062.34ff.

44. *insignem* is sarcastic.

Germanae pubis is a type of periphrasis greatly favoured in elevated poetry, cf. e.g. Cat. 64.4 *Argivae ... pubis*, Virg. *Aen.* v.599 *Troia pubes*, Hor. *Carm.* iv.4.46 *Romana pubes*, Ov. *Met.* vii.56 *pubis Achivae*, Stat. *Th.* viii.599 *pubes Tegeaea*, Sil. i.291 *Daunia pubes*. The dignified tone heightens P.'s sarcasm.

45. *frigidus*, 'ob longam sacrorum intermissionem' (Koenig).

postibus arma recalls the line-ending at Virg. *Aen.* vii.183 *sacris in postibus arma.* By *postibus*, P., like Virgil, probably means temple gates. But there may be sufficient ambiguity to admit also a reference to the fixing of weapons on the doorposts of private houses, cf. e.g. Plin. *N.H.* xxxv.7.

46. *chlamydas regum*, i.e. cloaks suitable for kings. Jahn plausibly suggests that the captives wearing them would play the part of German royalty.

lutea gausapa: It is hard to see why saffron cloaks rather than blue, scarlet or purple cloaks are chosen. P. is probably using the epithet randomly.

captis: Caligula augmented his small number of captives with Gauls tricked out as Germans (Suet. *Cal.* 47).

47. *ingentesque locat Caesonia Rhenos*: Milonia Caesonia was Caligula's second wife (Gelzer, *R-E*, x.404.17f.). *locat* is a technical term denoting the letting out of contracts for state purposes, cf. e.g. Cic. *Phil.* 9.16, Liv. v.23.7. *locat Caesonia* is thus bathetic when related to the foregoing list of items: weapons, splendid cloaks and war chariots would normally be part of the plunder of the *triumphator*; but in this instance, Caesonia is busy at Rome agreeing payment for their provision. In strict historical terms, treasury officials and not Caesonia would handle matters of state finance. Her inclusion serves both to identify *Caesare* (43) and to heighten the air of grotesque fraudulence.

Rhenos means 'paintings of the Rhine'. Representations of rivers in newly conquered areas were regularly displayed in triumphal processions, cf. e.g. Virg. *Georg.* iii.28-9, Prop. ii.1.31-2, Ov. *A.A.* i.220-4. *Rhenos* appears to be on a different level from the other items with which it is linked. An army chief was hardly expected to supply his own tableaux, and there is nothing deceitful about contractors being employed to produce them. Lines 45-7 thus present a mixture of fraudulent and regular conduct, and the incongruity of *arma ... chlamydas ... gausapa ... esseda ... locat Caesonia* is further set off by a juxtaposed instance of honourable preparation.

48. *genioque ducis* echoes Ov. *Fast.* v.145 *geniumque ducis.*

centum paria is from Hor. *Sat.* ii.3.85-6 *gladiatorum dare centum/damnati populo paria.* For *par* absolute meaning 'a pair of gladiators', cf. e.g. Sen. *Ep.* 7.4.

49. *egregie* is sarcastic.

induco, 'bring into the arena' (*TLL*, vii.1.1232.69ff.).

50. *artocreas* is a rare borrowing of ἀρτόκρεας that does not recur in literature. It apparently means much the same as *visceratio*, public handouts of meat, though it further seems to include bread.

popello, 4.15n.

51-2. ' "The field nearby," you say, "is not so completely cleared of stones".' Hermann and Housman, 862-4, rightly take *adeo* (51) as an adverb. The heir refuses to raise his voice against P.'s proposed expenses because of the crowd's presence. If the crowd hear him trying to deprive them of their free games and food (48-50), they may well stone him. This interpretation accounts for the heir's removal from the *turba* (42), the veiled threats at 49-50, the challenge to speak out loud at 51, the adjective *exossatus* and the proximity (52) of the stony field.

Other views of these lines are far inferior. Several edd. take *adeo* as a verb meaning *adeo hereditatem.* The ellipse is far from obvious in the context, but not wholly impossible. The heir thus refuses his inheritance. Line 52 is then variously interpreted. Conington gives *exossatus ... est* to P., and links the words closely to what follows: P. points out some property, and says he can find anyone as heir for it. But with this approach, the Caligula-episode peters out into nothing, ending on an implausible note with the heir's bland refusal of his inheritance. Koenig and Beikircher allot *exossatus ... est* to the heir, who is supposed to follow up his rejection of the legacy with the explanation that he already has property of his own. But the ellipse of *mihi* with *iuxta est* (52) is very difficult, being in no way justified by the context, while the Caligula-episode still lacks point and conviction. Moreover, the continuation of the poem seems purposeless if the heir says he has property of his own and does not want the inheritance.

52. *exossatus*, i.e. 'cleared of stones', is a variation on *elapidatus* suggested by Ov. *Met.* i.393-4 *lapides in corpore terrae/ossa reor dici.*

52-60. If all his relations are dead, says P., then a beggar will do as his heir; a kind of consanguinity, he argues, can be proved to exist between himself and the beggar.

The lines follow on from 41-52 in that they further clarify P.'s uncompromising attitude towards his heir. By demonstrating his lack of concern over who his heir may eventually be, P. obliquely reminds the *heres* of the insecurity of his privileged position: P. can disinherit him without any inconvenience to himself.

52-5. P. lists those who would normally come last into the reckoning as heirs, namely his more distant female relations. Their mention presupposes the deaths of all heirs with prior claims. Relations on the father's side are dealt with first, then those on the mother's.

52. *age* marks a further step in the argument, cf. Hor. *Sat.* ii.3.117.

53. *amitis* are sisters of P.'s father, paternal aunts.

patruelis is the daughter of P.'s father's brother, i.e. P.'s cousin.

53-4. *proneptis/... patrui* is the great-granddaughter of P.'s paternal uncle, i.e. granddaughter of the *patruelis* (53).

54. *sterilis matertera vixit:* P. moves onto maternal *cognatae*, envisaging childlessness on the part of his mother's sister. *vixit* suggests that the aunt is no longer living.

55. *deque avia nihilum superest*, 'and no trace survives of my grandmother', i.e. all the maternal grandmother's female descendants, like the *matertera* (54), are dead.

55-6. *Bovillas/clivumque ... Virbi*: The first town south of Rome along the Via Appia, Bovillae was just north of Aricia, near which stood the *clivus Aricinus*. At the foot of this hill, where carriages slowed, beggars swarmed (Mayor on Juv. 4.117). P. dubs the hill *clivus Virbi* after the hero Virbius who was worshipped in Aricia (Radke, *R-E*, ixA.178.22ff.).

56. *Manius*: The name is representative of beggars in the proverb at Festus, 128 (L.) *multi Mani Ariciae*, and has lowly connotations at Cato, *R.R.* 141.1, Petr. 45.7.

57. *'progenies terrae?'* is the heir's incredulous reaction. This and similar expressions, such as *filius terrae* (59), are proverbial for a person of undistinguished lineage: see Otto, *Sprichw.*, 344-5, s.v. *terra* (2).

57-8. *quartus/... pater* meaning *abavus*, great-great-grandfather, is taken from Virg. *Aen.* x.619.

58. *haut prompte, dicam tamen*, a Greek construction, which Conington rightly explains as μόλις μέν, ἐξερῶ δ' ὅμως. Jahn compares Luc. i.378 *invita peragam tamen omnia dextra.*

58-9. *adde etiam unum,/unum etiam*: P. goes back two generations beyond his *abavus*. His words recall the formally opposite Hor. *Ep.* ii.1.46 *demo unum, demo etiam unum.*

59. *terrae est iam filius*: The argument is amusingly flippant: the common ancestor of P. and Manius is shown to be *terra*.

59-60. *ritu/... generis*, presumably 'by the due custom of lineage'.

60. *prope maior avunculus*, 'almost my great-great-uncle'. *maior avunculus* is the brother of one's great-grandmother, and edd. note the lack of strict accuracy. If Manius and P.'s *tritavus* are both 'terrae filii', they are brothers (of a kind); instead of *maior avunculus*, therefore, one would expect *maior patruus* taken back two generations (no Latin term exists for this unlikely relative). However, *prope* suggests deliberate negligence on P.'s part. He makes his point in the previous line, and now logic can safely yield to a throwaway conclusion.

61-8. P. advises his heir to be content with whatever is finally left him and not to interfere in his benefactor's finances.

61. The metaphor is drawn from the λαμπαδηδρομία, a Greek torch race contested by teams of relay runners (Juethner, *R-E*, xii.569.33ff., Martin, D-S, iii.909ff.). In literal terms, P. means, 'why claim my wealth as yours before I have done with it?'.

Other metaphorical applications of the torch race occur at Plato, *Laws*, vi.776B, Lucr. ii.79 (of the handing on of life) and Varro, *R.R.* iii.16.9 (of passing over the task of discourse).

qui prior es, 'you who are ahead of me' sc. in the relay race and whose turn is yet to come. The expression goes closely with the rest of the line.

Koenig paraphrases *prior* as 'illi Manio praeferendus', but it is made clear in 52-60 that P. is wholly unworried about his heir's identity, and in any case *prior* looks as if it must belong to the metaphor.

in decursu, 'while I am still running'.

62. *sum tibi Mercurius*, 'as far as you are concerned, I am Mercury', i.e. the heir should regard whatever legacy comes his way as an unlooked for gain, and not consider that a certain amount is owed him. For Mercury as the god of gain, see 2.44n.

62-3. *ut ille/pingitur, quia eum cum sacello pleno pecuniae pingebant* (Schol.), an amply supported interpretation. P. apparently adopts the tag from Aristoph. *Ach.* 991-2 πῶς ἂν ἐμὲ καὶ σέ τις Ἔρως ξυναγάγοι λαβών,/ὥσπερ ὁ γεγραμμένος, ἔχων στέφανον ἀνθέμων;, but, unlike Aristophanes, chooses to leave it unexplained.

63. *an renuis?* sc. *me.* The thought resembles Hor. *Sat.* ii.3.67-8 *an magis excors/reiecta praeda quam praesens Mercurius fert?*.

vis tu gaudere relictis?, 'kindly be content with what is left to you'. The colloquial idiom *vis tu ...?* carries the force of an invitation, cf. Hor. *Sat.* ii.6.92, K-S, ii.505, L-H-S, 467. The variant *vin tu* tends to lack this hortative nuance.

64. *'dest aliquid summae'*: The greedy heir is unhappy with the size of his prospective legacy, which he considers short of its total.

minui mihi: Beikircher notes that the alliteration is echoed in the antithesis *tibi totum.*

64-5. *tibi totum est/quidquid id est*: The heir must accept that whatever he receives is his total inheritance. *totum* answers to *summae* (64).

65-6. P. has spent the legacy given him by Tadius. This presumably explains *'dest aliquid summae'* (64).

65. *fuge quaerere* is from Hor. *Carm.* i.9.13.

66-8. The lines seem to mean, 'and do not say, "set down your patrimony, add the interest, take away expenses, and what remains?".' The heir is advised not to try and check the *summa* (64).

The older edd. followed the scholiast's interpretation of *dicta* as a noun and read in 66 *neu dicta repone paterna*, 'do not repeat my father's words.' They tended to set a colon after *paterna* and a full stop after *sumptus* (67), and to give *quid relicum est?* to the heir. The first step out of this futile maze was taken by Conington: '*accedat, exime* and *relicum* are correlatives, so that we must suppose ... *fenoris* ... *relicum est* to be uttered by P.' Then Buecheler, *Kl.Schr.*, iii.113-14, adopted *pone* in 66 instead of the poorly attested *repone*; he took *dicta* as the imperative of *dicto*, and *pone paterna* as the start of the utterance which continues in 67-8. That this is the correct approach is now generally recognised.

66. *dicta*: Housman, 865, notes that the verb is very odd: the words that follow it are no *dictatio*, while its use to introduce direct speech is unparalleled. Either P. is using it in its very rare sense of 'say repeatedly' (*OLD*, s.v. 1), or Housman's conjecture *dic ita* should be considered, though *ita* seems a trifle weak.

67. *fenoris ... merces*, lit. 'the revenue of interest', is a curious phrase that looks to stem from the typical conflation of two ideas, namely *fenus* and *merces paternorum* (2.1n.).

68-74. P. will refuse to stint himself merely so that one of his heir's descendants can live a luxurious life. The poet reacts indignantly to the heir's attempt to monitor his coming inheritance (66-8).

68-9. P. White, *CPh*, 67 (1972), 61, notes that even in extravagance P. is frugal: *caules* (69) is plain fare, and all P. allows himself is an extra dash of oil.

nunc nunc ... ungue/ungue: For the repetition see 1.11n. The two instances together are unusual.

68. *inpensius*, 'more lavishly'. *impense* tends to mean much the same as *vehementer*, and P. is first to use it as he does (*TLL*, vii.1.549.22ff.).

69. *ungue, puer, caules* echoes the line-beginning at Hor. *Sat.* ii.3.125 *unguere si caules.*

69-70. The lines echo the thought and language of Hor. *Sat.* ii.2.116-17 *non ego ... temere edi luce profesta/quicquam praeter holus fumosae cum pede pernae.* P. will not confine himself to 'working-day' fare on festal days.

69. *festa luce* results from a combination of Hor. *Sat.* ii.2.116 *luce profesta* and ii.3.143 *festis ... diebus.*

70. *urtica* is food suiting the simple life at Hor. *Ep.* i.12.8.

fissa fumosum sinciput aure: The smoked pork comes from Hor. *Sat.* ii.2.117 (69-70n.). Such food at holiday time smacks of asceticism, cf. Juv. 11.82-5.

fissa ... aure is an incongruous detail. A split ear apparently denotes that the meat has been hung in a larder or over a fire or both.

sinciput is a pig's jowl, cf. Plaut. *Men.* 211, Plin. *N.H.* viii.209, Petr. 135.4.

71-3. P. imagines a descendant of his heir enjoying the finest food and the most desirable women. Sexual inclinations are elsewhere said to accompany a full stomach, cf. e.g. Cat. 32.10-11, Petr. 112.1.

71. *tuus iste nepos* emphasises the futility of P.'s parsimony. It is not his heir who will benefit but some remote descendant of the heir. *nepos*, 'descendant', also suggests 'spendthrift'.

satur anseris extis partly recalls Hor. *Ep.* i.7.35 *satur altilium. extis* probably means 'liver'; goose liver was a delicacy, cf. Hor. *Sat.* ii.8.88, Mayor on Juv. 5.114.

72. *morosa*, 'demanding'. Beikircher compares Mart. xiv.23.1 *morosa prurigine.* The epithet 'indicates an appetite satisfied only with the most fastidious care. Hence P. specifies a *patricia volva* and Martial [*l.c.*] an *auriscalpium* as opposed to a finger' (P. White, *CPh*, 67 (1972), 60).

vago, 'promiscuous', cf. e.g. Hor. *A.P.* 398 *concubitu ... vago*, Sen. *H.O.* 365. The *nepos* will experience many women, all of whom will be aristocrats (73).

singultiet refers to spasmodic throbbing, cf. Virg. *Aen.* ix.332-3 *truncum .../sanguine singultantem.*

73. *patriciae ... volvae*: A noble-born mistress is an especially succulent prospect, cf. Hor. *Sat.* i.2.64-72, and can be afforded only by the wealthy. P.'s phrase involves the ironic collocation of grand and vulgar: *volva* suggests a sow's womb.

inmeiat, 'semen immittat'. The verb does not recur and is probably P.'s coinage. *meio* is found similarly used at Hor. *Sat.* ii.7.52, presumably after οὐρέω.

73-4. 'Am I to be left with the thread of a form?'

73. *trama* is meant to convey the notion of thinness, but its exact force is uncertain. It seems to mean *stamen*, 'warp', at Sen. *Ep.* 90.20, but *subtemen*, 'weft', at Plin. *N.H.* xi.81. Servius on *Aen.* iii.483 explains P.'s *trama* as *subtemen.* Conington presses P. too hard in taking the reference to be to a threadbare garment. The suggestion is rather of incompleteness and of something which does not normally stand alone but makes up part of a whole.

74. *omento*, 'fat' (2.47n.).

popa venter is a striking phrase. *popa* is elsewhere a noun meaning a priest's assistant in sacrifice, cf. Cic. *Mil.* 65, Prop. iv.3.62, Suet. *Cal.* 32, and P.'s adjectival usage seems unparalleled. The thought is usually compared with Virg. *Georg.* ii.193 *inflavit cum pinguis ebur Tyrrhenus ad aras*, where Servius says of *pinguis, victimarum scilicet carnibus.* As the priest's assistant, the *popa* receives a share of the sacrifices.

75-80. P. contemptuously dismisses his heir, representing him as one 'constantly seeking and never being satisfied' (Conington). The finale stems from the condemnation of the heir's avarice at 64-8: the heir may as well indulge his *avaritia* to the full and become a merchant, eternally scouring the world.

Some edd. call the lines abrupt and explain this by adducing the claim made in the *Vita* that after P.'s death, some verses were removed from the end of the book to make the work seem complete. But the dismissal of the heir makes a fitting end to the poem, and the transition at 75, where a suspended thought is taken up, is very much in P.'s manner (1.92-102n.). If the statement in the *Vita* is

true, then the lines deleted probably belonged to an unfinished seventh satire.

75-8. The instructions recall those of *Avaritia* to her slave at 5.134-7.

75. *vende animam lucro*, cf. *de Subl.* 44.9 τὸ ἐκ τοῦ παντὸς κερδαίνειν ὠνούμεθα τῆς ψυχῆς.

excute, 1.49n.

76. *latus mundi* is taken from Hor. *Carm.* i.22.19.

76-7. *ne sit praestantior alter/... plausisse*: The construction and *iunctura* are after Virg. *Aen.* vi.164-5 *quo non praestantior alter/aere ciere viros.*

Beikircher adopts the variant *nec* because *ne* provides no link with the foregoing imperative. But an asyndetic continuation suits the derisive insistence of the command.

77. *Cappadocas*: Cappadocian slaves are proverbial: see A. Sonny, *ALL*, 8 (1893), 485-6.

rigida, 'hard'. Nisbet, 'Persius', 71 n.22, notes that the adjective contrasts with *pinguis*: a 'firm' platform is occupied by 'flabby' slaves.

Edd. usually take *rigida* as 'high', but it probably cannot sustain this meaning.

plausisse: 'The buyer claps the slaves to test their condition' (Conington).

catasta, a word of uncertain derivation, occurs first at Tib. ii.3.60. It means the platform on which slaves were exhibited for auction: see Mau, *R-E*, iii.1785.68ff.

78. *rem duplica*, 'double your wealth'. For *duplico* of finances, see *TLL*, v.1.2279.30ff.

78-80. The heir is represented as fulfilling the commands and being unable to stop gathering wealth.

78. *feci*, 'there it is' (Conington).

78-9. The thought partly recalls Hor. *Ep.* i.6.34-5 *mille talenta rotundentur, totidem altera, porro et/tertia succedant et quae pars quadret acervum*, but P.'s language is much bolder than Horace's.

78. *iam triplex* sc. 'est', 'my wealth has tripled'.

quarto, properly 'for a fourth time', is daringly put for *quater*, 'four times' (L-H-S, 214).

79. *decies*, 'many times' (*TLL*, v.1.168.55ff.).

redit in rugam, 'is increased again'. The scholiast notes, *'in rugam'* ἀλληγορικῶς *dixit a vestibus quod ad rugam plicentur*, an explanation en-

dorsed by Housman, 865-6. *ruga* is a 'fold' or 'crease'. *redit in rugam*, 'is pleated again', is an etymological paraphrase of 'denuo multiplicatur', 'is increased again'. P.'s choice of expression is suggested by the basic sense of *duplica* (78), 'fold', and the derivation of *triplex* (78), 'ter-plico'.

79-80. 'Tell me where to stop, and you are the man to limit Chrysippus' *sorites*.' For the *sorites* paradox, invented, it is usually said, by Zeno and endlessly discussed by Chrysippus, see Pease on Cic. *Div.* ii.11. The *sorites* takes various forms, but as is clear from the sequence *duplica* ... *triplex* ... *quarto* ... *decies* (78-9), the particular type alluded to here is the infinitely increasing heap. In answer to the question, 'How many grains of sand make a heap?', it is impossible to say that 100 do but not 101. And if 101, why not 102? And if 102, why not 103? The process continues to infinity. The heir means that his greed is similarly boundless. Whatever limit to his wealth is suggested, he will reply, 'Why not a little more? And a little more than that? And a little more again?', and so on for ever.

79. *depunge* does not recur and may be P.'s coinage. It presumably means 'set a *punctum*', and looks to be modelled on *denota.* The imperative is equivalent to a *si*-clause (5.119n.).

80. *finitor* in the sense of 'one who sets a limit to' occurs only here and at Stat. *Th.* viii.91.

acervi is used of the *sorites* at Hor. *Ep.* ii.1.47, where, however, the diminishing type is meant.

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